MOTION PICTURE

EXHIBITOR

ANNUAL

THEATRE CATALOG

EDITION

EQUIPMENT ENCYCLOPEDIA and BUYERS GUIDE

1964

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APRIL 1, 1964

IN FOUR SECTIONS
THIS IS SECTION FOUR

ANNUAL

THEATRE CATALOG

EDITION

The Annual **EQUIPMENT ENCYCLOPEDIA** *and* **BUYERS' GUIDE** *. . . as prepared each year by the skilled Editors of the* **PHYSICAL THEATRE—EXTRA PROFITS** *Department.*

•

THE WORLD'S LEADING AUTHORITY ON THE PHYSICAL THEATRE BUILDING . . . DESIGN, CONSTRUCTION, MAINTENANCE, MANAGEMENT, EQUIPMENT AND REFRESHMENTS

1964

EDITORIAL FOREWORD

The editor's responsibility to bring theatremen a compilation of newly introduced theatre equipment and furnishings, innovations in theatre design and construction, theatre services and operating guides, is again the basic format of this edition of Theatre Catalog.

Of particular importance during the past year has been the introduction of numerous new projection and sound equipments, while substantial improvements to existing equipments have also been made.

Paralleling advances on the equipment front has been perpetuation of activity in new theatre construction, with attendant advances in design, decor, and equipment in existing situations to keep pace with the newcomers.

With over 200 new theatres and about 150 drive-ins added to the nationwide roster of motion picture theatres during the year, exhibition has strengthened its claims to a promising, stable future.

Theatres illustrating the representative designs of the year will again be found in this issue of Theatre Catalog, with shopping center houses, large urban showcases, and neighborhood and suburban situations represented.

Architecture, which is currently receiving more than a few raps as unimaginative buildings go up all over the country, can point with pride to many new theatres that combine beauty and utility more effectively than ever before. These are showplaces in perfect step with the demands of modern living and an enlightened population that demands the best in surroundings and services.

Another development that promises to generate new life for theatres is the increasing importance of theatre television as an integral part of entertainment's future. This edition of Theatre Catalog takes note of this exciting new medium that figures prominently in exhibition's plans for tomorrow.

There are also some new and interesting modifications on existing projection techniques that will enable any showman, regardless of his situation, to present bigger, finer films to his patrons. Covered in this edition of Theatre Catalog are new systems designed to bring the magic of the wide screen epics to theatres that could not consider such presentations in the past.

The time has come for every exhibitor to ask himself seriously if he is doing all he can to give his patrons the kind of entertainment that they can never find elsewhere. The tools are available to make every theatre a cornucopia of amusement for a population with more leisure time and more leisure funds than any people have ever enjoyed before. The showman worthy of that name will use every tool to the fullest extent possible.

It takes planning, courage, and intelligent operation, as well as a little help from the people in the know. When you come right down to it, that's the reason for Theatre Catalog.

●

Annual

THEATRE CATALOG EDITION

OF MOTION PICTURE EXHIBITOR

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1964
EDITION

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DESIGN — *and* — CONSTRUCTION

■ IN BALD FIGURES the number of indoor theatres in the United States declined from a high of more than 21,000 situations, practically all indoor theatres, in the early 'Forties, to little more than half that number by 1958-59.

During the past five years, the phenomenon we have come to call the "boom period" has resulted in the opening of enough new theatres to level off the decline and stablize the number of indoor situations at approximately 12,500. In addition, more than 2,000 drive-ins have opened in the past decade so that there are currently in operation some 17,500 motion picture theatres in the U.S.

If a collection of representative theatres from this number were gotten together, it would include theatres such as the ones seen on the opposite page.

These theatres would differ substantially from the typical theatre of the late 'Thirties and 'Forties in many ways. By and large, this change has occured from the inside of the theatre out—that is—changes in the projection booth have resulted in changes in the physical appearance of the auditorium. As long as the theatre of the decades just past would continue to serve, the great departures of the past ten years probably would have been delayed. The development of 70mm film, for example, meant that the narrow, bowling alley type of city house would fast become a thing of the past. The giant downtown situations found the spectacular meant for exhibition in wide-screen 70mm just the thing to fill up the seats—that is—after half of its seats were removed so that spacing could be made to conform to today's standards and after the old marquee and lobby and massive lounges and hard seats and narrow screen were replaced.

The Mid-West will see one of its first twin theatres this year, the Evergreen I & II, to feature common lobbies and projection facilities.

In direct competition with the undisputed kings of old came the brand new suburban first run, conveniently located in a shopping center with more parking than patrons and a real power when it came to filling its 1,000 seats with a regularity that encouraged others to hop on the bandwagon.

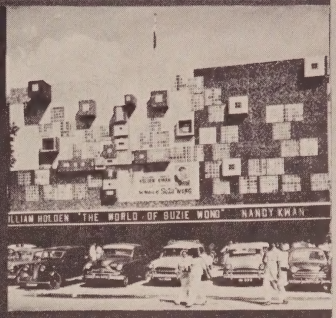
Design and construction of a new kind of new theatre, then, has been influenced by factors concerned with a host of variables, including important technological advances, changes in audience preference and location, and last, but not least, an increase in the per-seat expenditure for the new house.

Innovations picked up from the early "art" theatres such as coffee bars and exhibitions of paintings and other graphics in the lobby have become standard practice in the new theatre just as much as its auditorium is designed with a mind to offering it to local civic groups for their functions. For a price of $350 to $500 a seat, the American exhibitor can have a theatre that will compare with the best.

Though the closings still match the openings in American exhibition, this new spirit of "You have to offer the best" evidenced in the design examples in these pages, may ultimately prove the salvation of many of our theatres.

COMMUNITY THEATRE

GALA PREMIERE
CANNES FESTIVAL WINNER
"THIS SPORTING LIFE"
34th STREET EAST


ILLIAN HOLDEN "THE WORLD OF SUZIE WONG" NANCY KWAN

8 1/2
FURS
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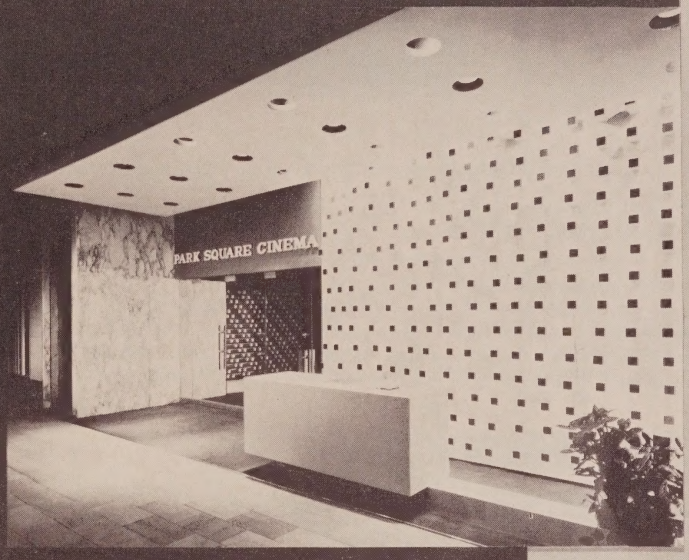

PARK SQUARE CINEMA

Cloister Theatre
INVITATIONAL PREMIERE TONIGHT
"55 DAYS AT PEKING" CHARLTON HESTON AVA GARDNER

WAYNE THEATRE
GALA OPENING WEDNESDAY JAN 8TH AT 8:00 PM
FRANK SINATRA
DEAN MARTIN ANITA EKBERG
4 FOR TEXAS

34th Street East

Patrons enter auditorium at right end of lobby.

GREETING patrons of the 34th St. East, newest Reade-Sterling theatre in New York City, is the simple yet elegant lobby seen on this page. A rich combination of lavender and cream was used to create a warm mood often absent where the modernistic touch is so evident.

All cigarette, candy, and soft drink machines are completely recessed into the cream colored walls, on which contemporary artworks are hung. As in many of the new circuit houses, the conventional cashier's cage has been abandoned in favor of a desk-high counter.

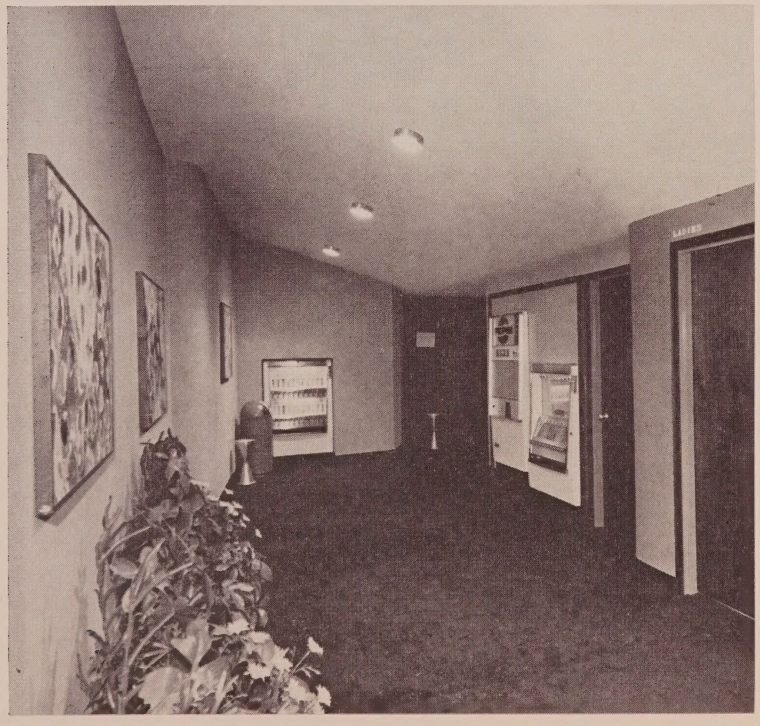
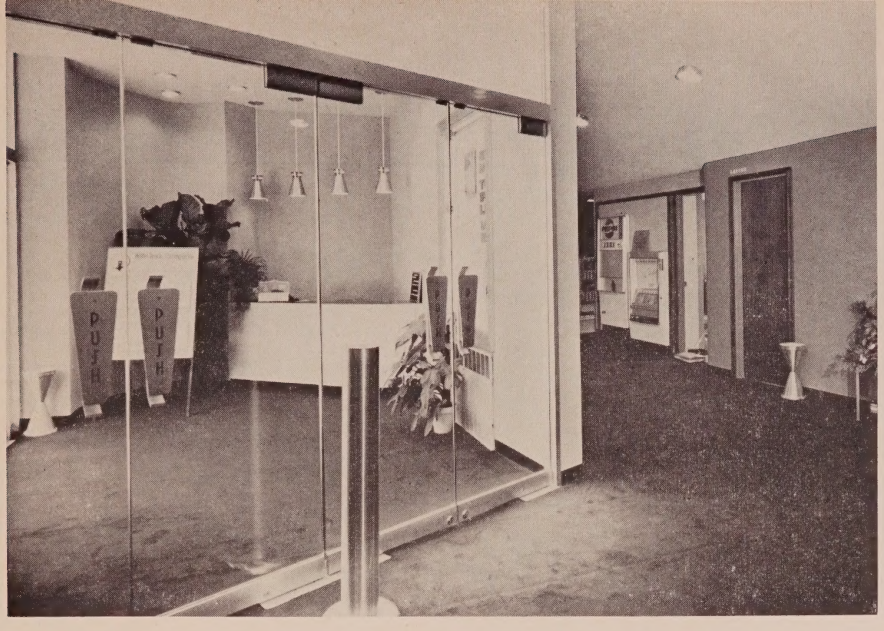


Photo of outer lobby shows simple cashier's booth used instead of normal cage outside the theatre. Color scheme of white, cream walls, and lavender carpet creates soft, harmonious mood throughout.



Glass doors lead from outer lobby into inner lobby where elevator and vending area are contained. Rest rooms and telephone are also located on this level.

Equipment Credits

Owner: ..... Reade-Sterling
Location: ..... N.Y.C.
Seating Capacity: 410
Architect: ..... John J. McNamara
Chairs: ..... Griggs Push-Back
General Contractor: ..... Holby & Hewes, N.Y.C.
Supply Dealer: ..... Capitol

The theatre itself, with a seating capacity of about 500, is of the stadium type with a mezzanine or loge area slightly higher than the auditorium level. The dominant color is the same unusual lavender used in the lobby, which has been carried through in curtain, carpeting, and acoustical walls. Griggs push-back seats, used throughout, are white, providing distinct color contrast to the lavender. A large gold sunburst on each of the sidewalls are the only ornamentation.

Entering from the street, patrons approach the ticket desk, illuminated from above by four ceiling spotlights. Other lobby lighting is provided by recessed lamps. A set of glass doors leads to the inner lobby, which provides access both to the elevator and to the theatre auditorium.

Rest room facilities, the manager's office, telephone booth and the elevator are situated off the inner lobby.

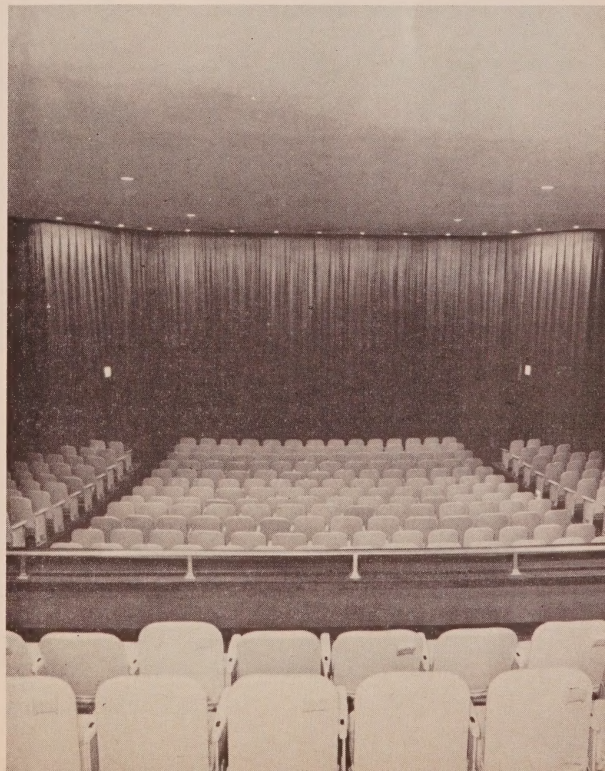
The projection booth in the theatre is located a half-floor up, above the loge area. In the three stories above the theatre, the company located its Manhattan offices. The exterior of the structure, once a utility sub-station, was redone with a facade of heavy granite blocks on the street level and brick on the upper three floors. A modern marquee, built by Artkraft Strauss, marks the theatre entrance.

Access to the office area above is via the theatre lobby.

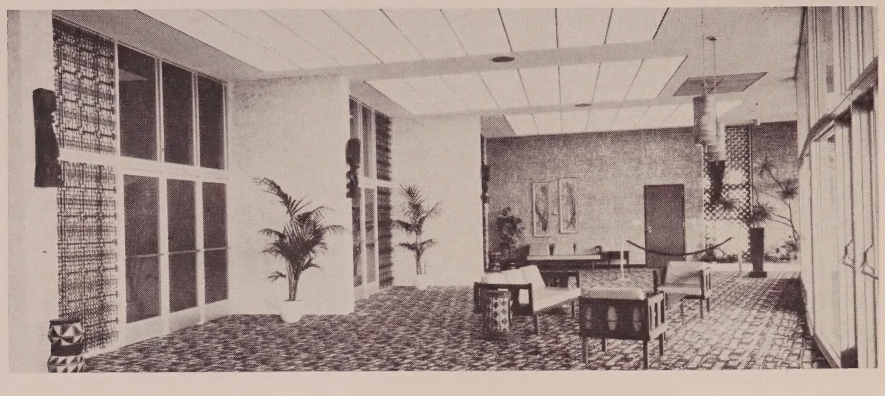
Participating in the construction of the building were: Iron and Steel Products Co. of Brooklyn, structural steel; J. E. J. Concrete Corp. of Corona, N. Y., concrete; Barjon Construction Corp. of Bayside, N. Y., masonry; Greenpoint Ornamental and

(*Continued on Page* 32)

Continuous drape opens at center, touches side walls.



MAI-KAI · DETROIT



LOCATED in the Detroit suburbs, the large (as the newer theatres have been going) Mai-Kai boasts striking good looks and the best in interior detail.

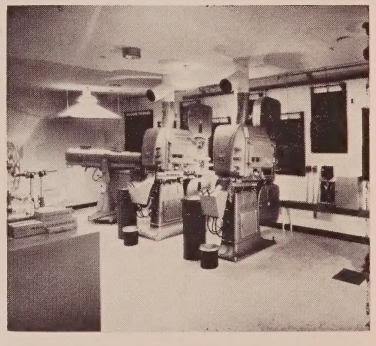
The South Sea motif, most strongly suggested in the theatre's modern lobby, was created by use of woods, special carpet, colors, and occasional pieces. The words Mai Kai, in fact, are Polynesian for "the finest."

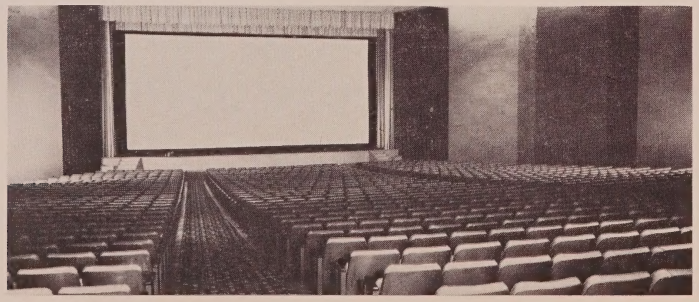
The theatre serves a rapidly growing area with a population of more than 100,000 persons which had no comparable facility in the past. Its developer had announced plans to make the Mai-Kai the hub of an entertainment center including a large, first-class restaurant. There is ample free parking on the theatre site, in suburban Livonia, Mich.

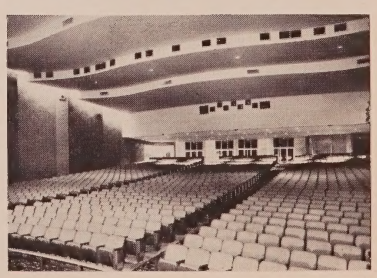
Specially designed Alexander Smith "Crestwood" carpeting, plus American's deluxe Bodiform chairs were chosen for the house.

Equipment Credits

Owner: ..... Nicholas George
Architect: ..... Bennett & Straight
Seating Capacity: 1,400
Carpeting: ..... Alexander Smith
Curtain Controls: ..... Vallen
Draperies: ..... Northwest Studios
Generators: ..... Hertner
Lenses: ..... Bausch & Lomb; Kollmorgen
Projectors: ..... "National Seventy" 35/70mm
Projection Lamps: ..... Strong Constellation
Seating: ..... American Bodiforms
Screen: ..... Walker "Crystalgain"
Sound: ..... Simplex XL 6/4 Magnetic
Speakers: ..... Altec Lansing
Ticket Machines: ..... Gen. Register
Supply Dealer: ..... National Theatre Supply







Fox Conejo •

Fox West Coast Theatres, subsidiary of National General Corp., is credited with opening the $400,000 Fox Conejo in the Conejo Village Shopping Center, Thousand Oaks, Calif.

Designed to make itself visible from both traffic areas, the house harmonizes with the architectural plan of Conejo Village and the surrounding terrain. Most prominent exterior feature of the theatre is its large name signs and attraction boards.

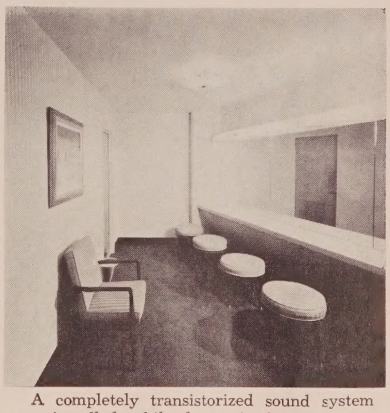
The theatre name is backlighted with concealed neon tubing and the attraction board has two sections brilliantly lit from inside by high power, tubular lamps.

Giant floor to ceiling windows dramatize the theatre lobby, which is outfitted with a modern concession area complete with refrigeration, dishwashing facilities and stainless steel construction.

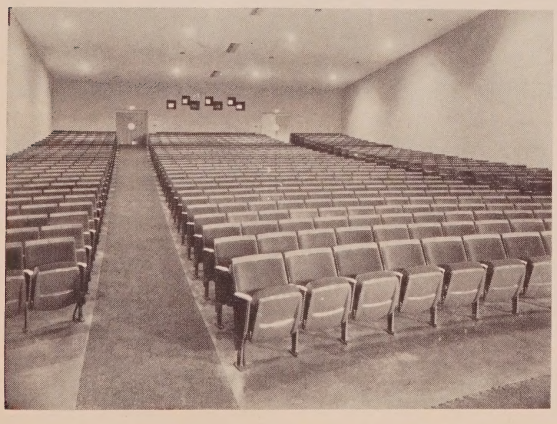
Side walls in the theatre's 854 seat auditorium are swept forward to blend with the screen wall. A one-piece, seamless, high gain screen is used, measuring 56 ft. wide by 28 ft. high.

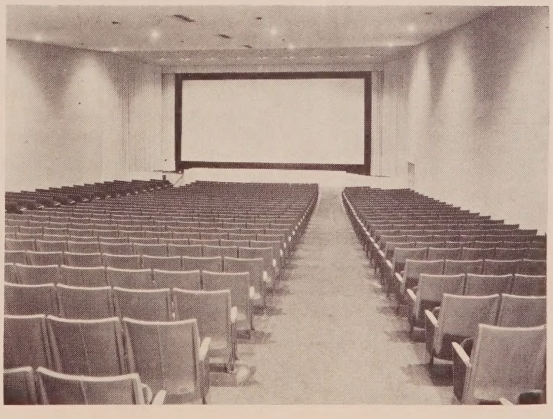
Equipment Credits

Owner: ..... Fox West Coast Theatres
Seating Capacity: 854
Carpet: ..... Alexander Smith
Chairs: ..... American Bodiforms
Draperies: ..... R. L. Grosh & Sons
Air Conditioning: ..... Westinghouse
Director of Construction: ..... J. Walter Bantau



A completely transistorized sound system was installed, while the projection room was equipped for quick conversion to Todd-AO or any other projection system in either 65mm or 70mm wide screen format. The theatre has also been engineered with additional projection rooms so that three-panel presentations can be made.





Community •

■ The Community Theatre, Colonial American in decor but with the most modern technical equipment, was opened by the Walter Reade-Sterling organization in the Barclay Farms Shopping Center in Cherry Hill Township, New Jersey.

The theatre is Colonial, because not only the entire shopping center but an adjacent 1,000-plus residential development in this rich South Jersey community is also Early American. The Community closely follows a basic Colonial design developed by the Walter Reade-Sterling organization in the several Community theatres it also operates in other towns in New Jersey and up-state New York.

The theatre itself is situated at one end of a giant shopping center parking area, about 50 ft. back from Route #70. An attractive sign, a double face pylon, 10 feet high by 20 feet wide, and standing 20 feet off the ground is located at the curb in front of the theatre.

The theatre itself has a colonnade front of white wood pillars, instead of the usual theatre marquee. The building is barn-shaped with red board sides, and a spread-"U" brown shingled roof. The entire building is floodlighted at night.

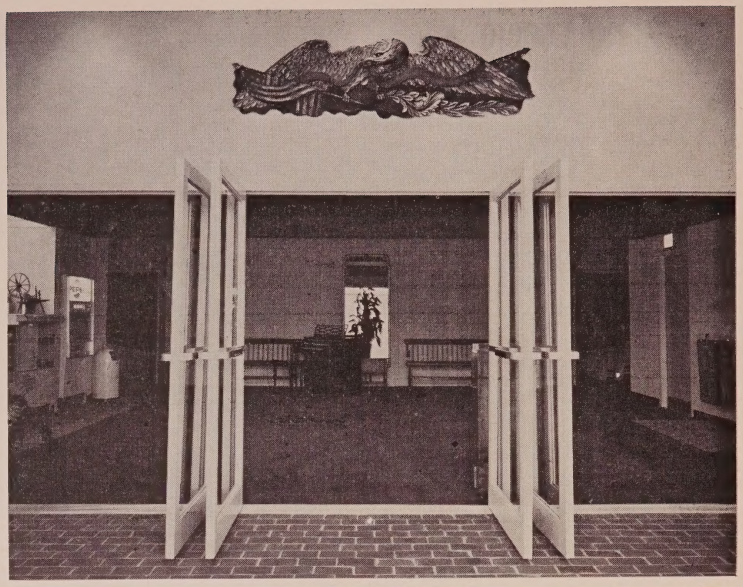
On entering the theatre, managed by William Kanefsky, the patron walks into a red brick floored outer lobby, facing inner doors over which there is a massive American Eagle. At one side of this outer lobby is a drum-shaped cashier's booth which places the cashier in full view of the patron, instead of behind the usual cashier's cage.

The auditorium is all on one floor, with the seats facing a huge curtain of blue material flecked with gold. The carpet is a matching blue; all seats have white standards with gold seats and backs. The great height of the U-shaped roof which is high above the sloping carpeted floor, gives a feeling of great spaciousness.

The projection booth is located on the equivalent of the second story behind the rear wall of the auditorium. Walls are of cinder block painted white. Most of the wall area and the ceiling is acoustically treated.

Hassinger and Schwam, A.I.A., of the Cherry Hill area, were the architectural planners for the building, and John J. McNamara, A.I.A., was the architect for the interior. Heights Construction Co. of Cherry Hill were the general contractors. Capitol Motion Picture Supply Co. furnished Griggs push-back seats which are used throughout the house. The attraction pylon letters are 17" red plastics hung on an Adler frame.

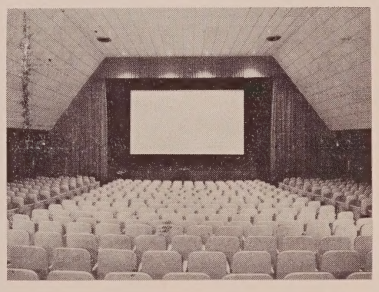
National Theatre Supply Company furnished the booth equipment which includes a Simplex Transistor Sound System, Simplex Pedestals and Ashcraft Corelite Lamps. The screen, 20 x 40, is Pearlite Seamless Technikote.

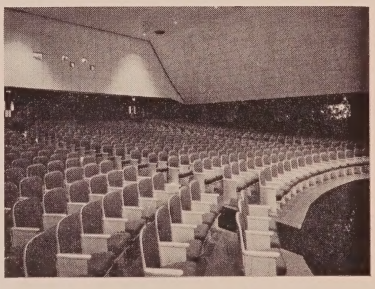


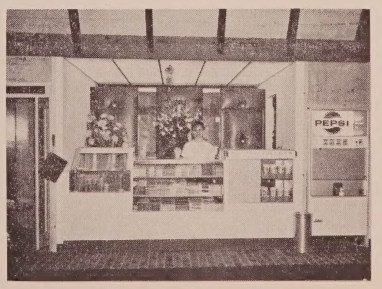
Dramatizing the early American decor of the Community is the rampant eagle over the inner doors. Patrons go from there into the blue-carpeted inner lobby, which has a Colonial mirror and two Colonial benches facing the entrance.

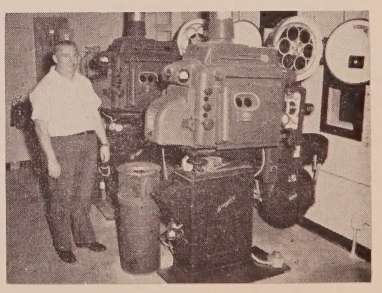
Equipment Credits

Owner: ..... Reade-Sterling
Location: ..... Barclay Farms Shopping Center, N. J.
Seating Capacity: 600
Carpeting: ..... Kharageusian
Chairs: ..... Griggs Pushback
Lamps: ..... C. S. Ashcraft, Core-Lites
Projectors: ..... Simplex
Screen: ..... TechniKote Pearlite
Sound: ..... Simplex Transistor
Vending Machines: ..... Continental APCO

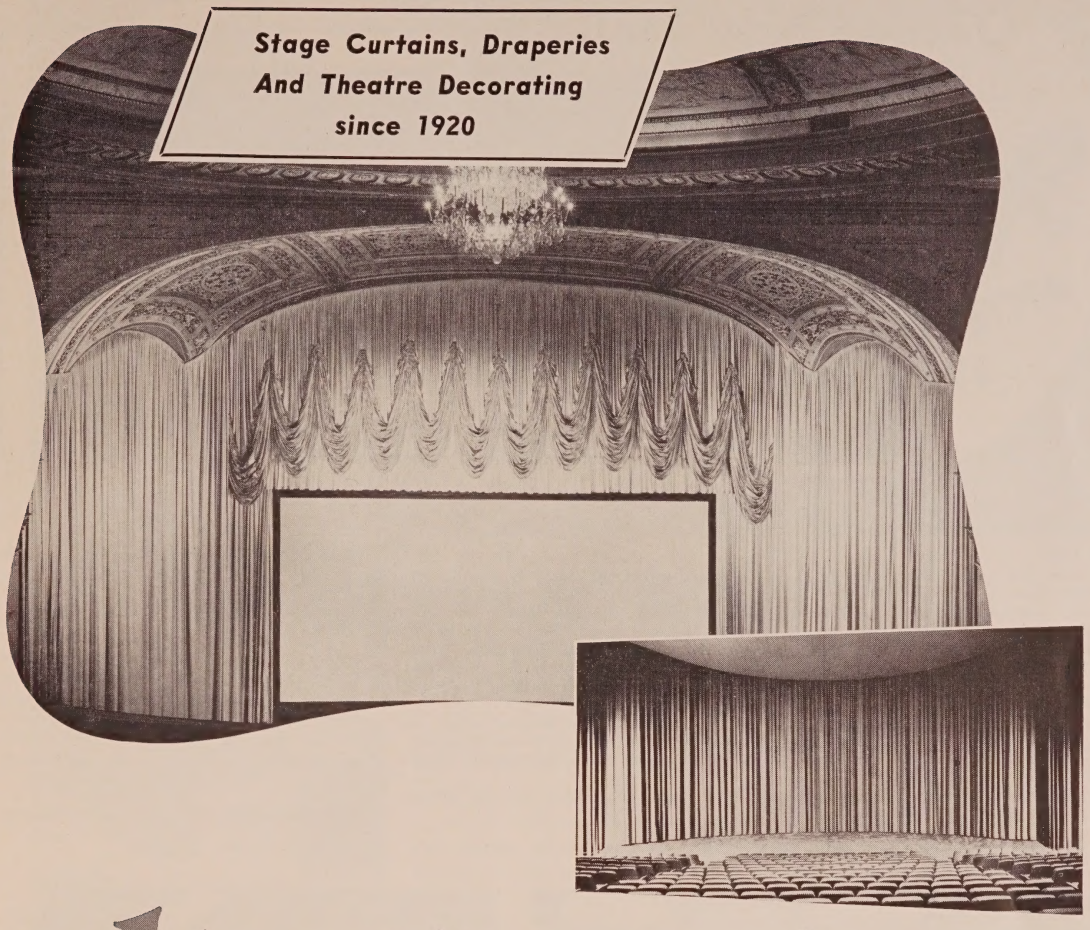








Stage Curtains, Draperies And Theatre Decorating since 1920



distinctive

Theatre Decoration

From Main Street to Broadway wherever extraordinary technique is required Novelty Scenic Studios is the first choice. Whether you require a simple drapery, a stage curtain and track, or a complete decorating job—consult NOVELTY STUDIOS or have your architect contact us. We will cheerfully submit layouts, samples and estimates—without any obligation. Write Dept. TC.

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INTERBORO CIRCUIT, INC. .. New York, N. .Y
SHUBERT THEATRES ..... New York, N. Y.
NEIGHBORHOOD THEA. CT. .... Richmond, Va.
WIELLAND & LEWIS CT. ... Atlantic City, N. J.
DIPSON THEATRES ..... Buffalo, N. Y.
BASIL THEATRES ..... Buffalo, N. Y.
SKOURAS THEATRES ..... New York, N. Y.
CENTURY THEATRE ..... Buffalo, N. Y.
STRAND & CATARACT THS., Niagara Falls, N. Y.
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Odeon · New Delhi

CLAIMED to be India's most modern showcase, the air-conditioned Odeon in New Delhi reflects the advances being made in theatre design and decor the world over. Isherdas Sahni & Brothers, a family concern with a long time connection with exhibition in India, commissioned the firm of Master, Sathe, & Kothari, noted architects and engineers, to create the theatre seen on this page.

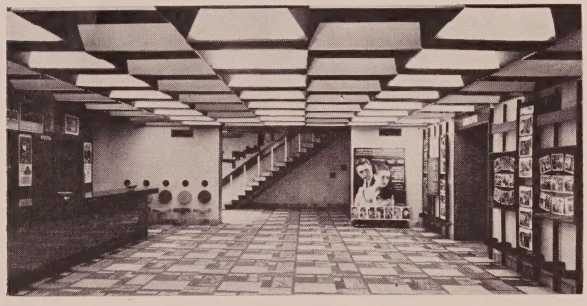
Located in the heart of New Delhi and encircled by the famous Connaught Palace, the theatre features a grand foyer leading from the entrance lobby to the auditorium that is a symphony of color. Composition marble flooring is striking in design, and the ceiling is a soft charcoal grey.

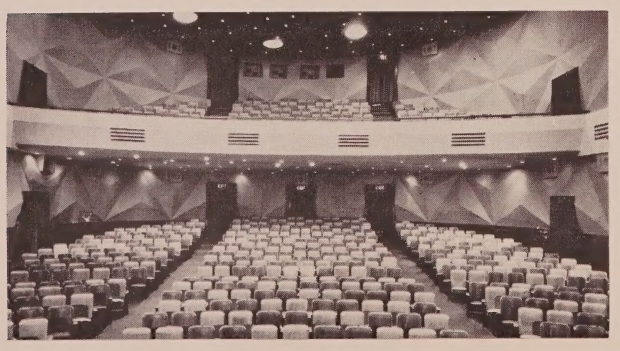
A 25 foot counter on one side provides a snack and drink area, and the other side of the foyer is highlighted by display panels advertising current and feature attractions. A cantilevered marble stair case leads to the balcony, and side walls are in bright vermillion and yellow ochre.

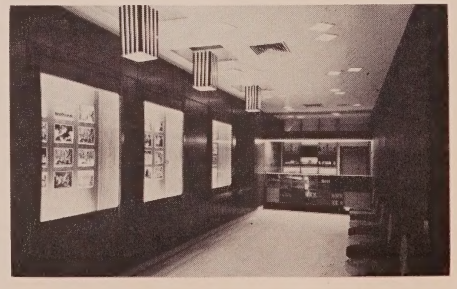
The Odeon has been compared by visitors to the famed Taj Mahal, and not without some justification.

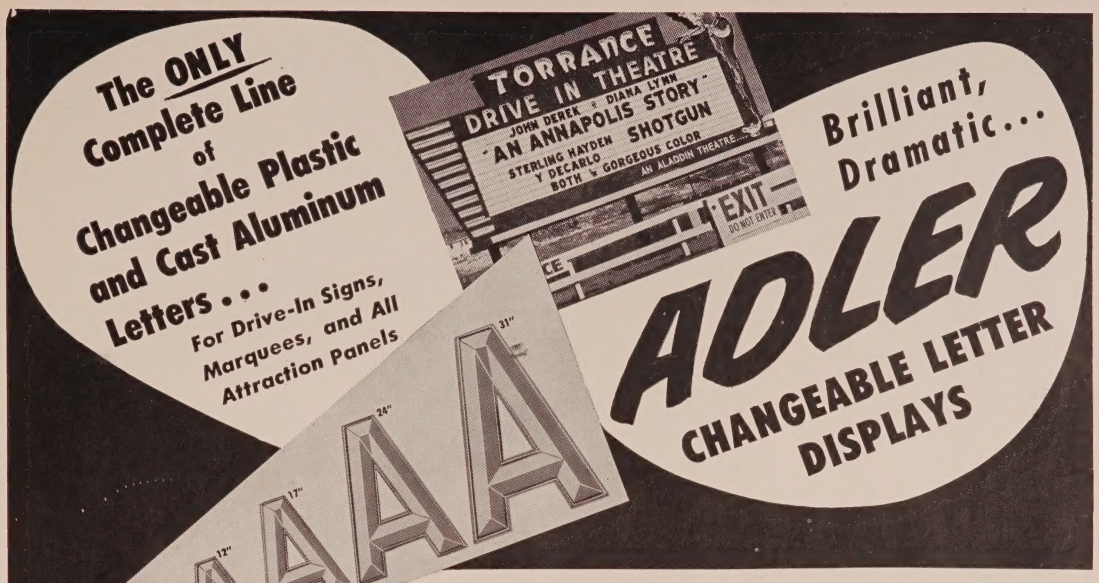
Equipment Credits

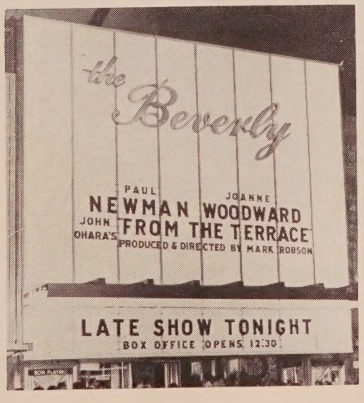
Owner: .....Isherdas Sahni & Bros.
Location: .....New Delhi, India
Modern Ceramic Art: .....Satish Gujral
Sound: .....Westrex
Seating Capacity: 830
Architect: .....Master, Sathe, and Kothari











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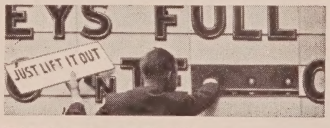

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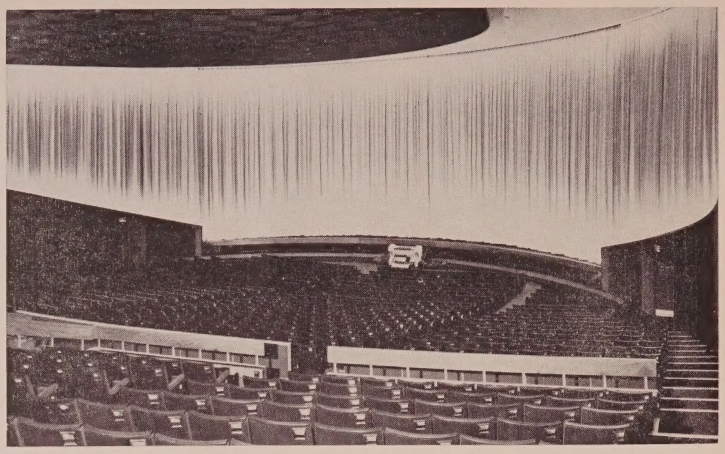
ABC Cine–Bowl



Surround curtain in striking gold sets off auditorium of new ABC Cine-Bowl.

■ The Associated British Cine-Bowl, located in Hanley, Stoke-on-Trent, which cost $1,500,000 to complete, is the first entertainment center of its kind in Great Britain.

Occupying a former factory site, the 1,320 seat theatre can present 35mm and 70mm features, and offers patrons the use of a 28-lane bowling alley.

The front of the building, which includes three floors of lettable office space, uses aluminum-framed windows, dark green fibreglass panelling, facing brick, and exposed aggregate slabbing.

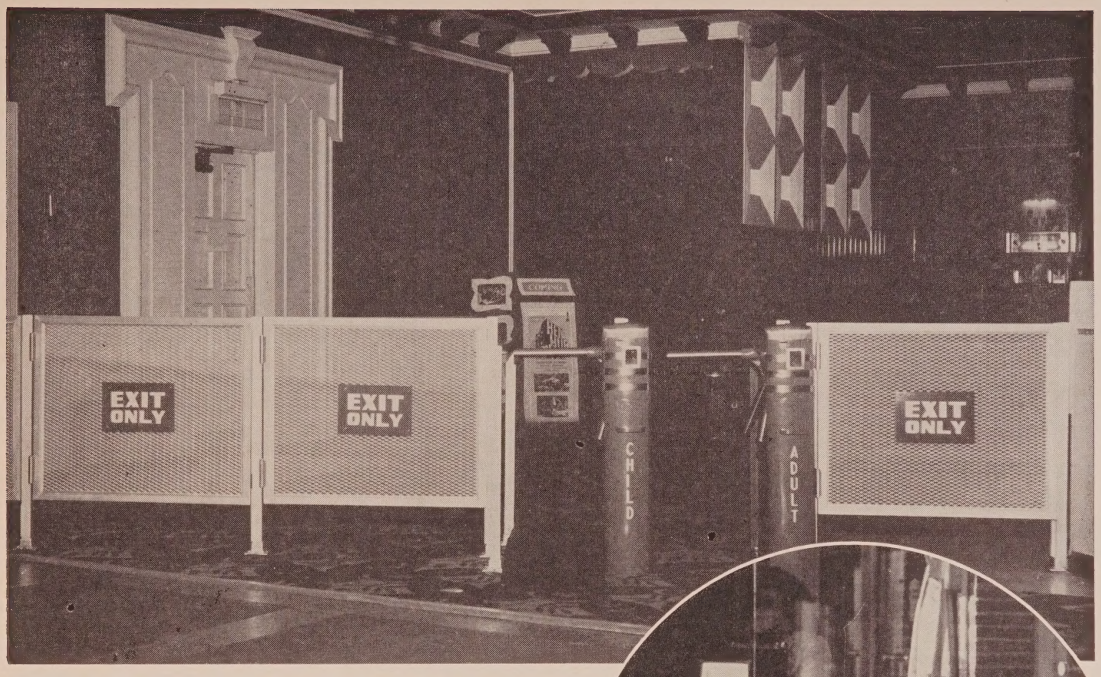
An 88 ft. long illuminated marquee dominates the front of the structure. A canopy soffit of slatted timber, together with the clean lines of the entrance, creates an aura of spaciousness about the entire front. The boxoffice and sales kiosk is placed centrally between the entrances in the lobby to the cinema and bowling alley.

The auditorium is reached by a spacious stairway, flanked on either side by timber and terrazzo walls. Twin vomitories lead to a stadium-type auditorium, which required elaborate acoustical treatment to deaden noise from the bowling lanes above. Simplicity of design, evident in the photographs, dominates. Wall panelling of dark blue edged with polished timber sets off the dramatic gold curtain, which sweeps the side walls and creates a circular effect in the auditorium.

For perfect film presentation, Philips 35/70mm projectors were chosen, using Mole-Richardson Super 70 lamps operating at 150 amps. A first for the country is the ten-channel transistorized sound system. Five dual-channel speaker assemblies are located behind the screen, with 25 audience speakers located in the auditorium ceiling.

The air conditioning facilities can handle 25,000 cu. ft. per minute.

Site once occupied by factory is now given over to large, 1,320 seat motion picture theatre and bowling alley, located on floor above the theatre's auditorium.



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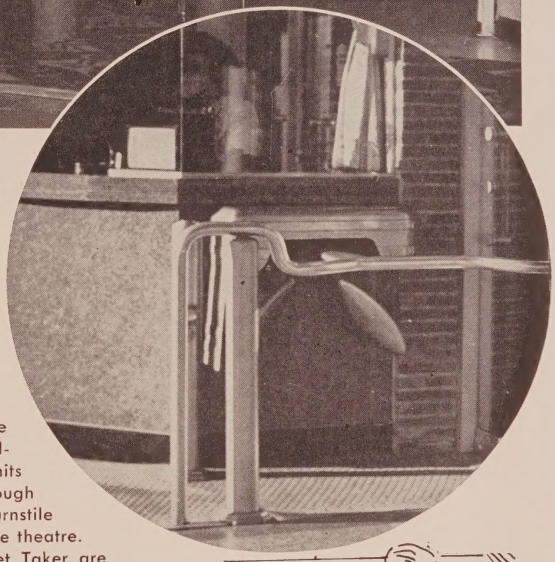
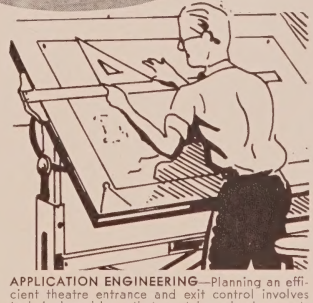


CASHIER TURNSTILE SYSTEM — In this effective yet simple operation, the cashier collects admissions and permits patrons to pass through the Perey Theatre Turnstile for entrance into the theatre. No Tickets or Ticket Taker are required. The turnstile automatically registers each admission as the patron passes through, thus giving a positive check against the cashier's receipts. The turnstile is usually furnished with two registers to record children's admissions as well as adults. A child indicator is illuminated to show each child admission that has been registered. This theatre admission system is designed to take a minimum of space. The Perey Theatre Turnstile is of the two passage type, permitting free exit at any time. Illustration in the center is typical of the cashier turnstile system.



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DOWNTOWN FIGHTS BACK

Palaces Dust Off The Gilt And Push Comfort

■ The curb to screen renovation of the Old Denver Orpheum into the first RKO Theatre to bear the name RKO International 70 might be taken as the answer of the older downtown first-runs to cries of obsolete, outmoded, and unprofitable.

What has happened to this theatre has already taken place in countless others located in our big cities. Seating capacity was reduced from 2,700 to approximately 1,200, a practice now widespread, enabling spacing between audience and screen, and between rows of seats, to be increased for the sake of added comfort.

The Denver RKO International 70 has screen facilities making possible presentation of features in 70mm wide screen processes. The theatre is equipped to handle any process, with the exception of the three panel Cinerama features.

Included in the renovation were the new projection and sound systems, a new marquee, a new front, a new lobby, new surround curtain, and a complete redecoration of the interior. The circuit will equip other large, downtown theatres in its chain for 70mm presentations and update them as additional members of its International 70 "chain within a chain." Included in RKO's plans are similar projects in Boston, San Francisco, Cincinnati, Columbus, Dayton, Syracuse, Rochester, and several theatres in the N.Y. metropolitan area.

A full length, floor to ceiling surround drape dramatizes the front of the large auditorium.

Like many of the other downtown palaces, the towering columns, the magnificent theatre organ, the concert hall size of this house dated it as clearly as a cigar store Indian. Even the mid-city locations of these flagships, once their principal asset, has worked against them with the demand of the public for adequate, free parking space.

The recognizable advantage of the big downtowner in the competition with the newer suburban first run situations has increasingly proven to be size. The smaller neighborhood situations find it more difficult to convert to 70mm wide screen exhibition for economic reasons and lack of space.

Large houses such as the RKO International 70, Denver, are discovering that they have this valuable space, and are making the most of it by gearing to product requiring a large theatre for maximum effect.

Simplex equipment was in the projection room...

New York's first International Film Festival was probably the most important event of its type ever held in the United States. It took place this past September at the magnificent Philharmonic Hall at Lincoln Center for the Performing Arts, and was the type of occasion, and setting, that called for the most advanced, most trustworthy projection equipment available. That's why the management of Lincoln Center had National Theatre Supply Company install a Simplex XL Projection and Transistor Sound System—the equipment used in so many famous theatres throughout the world. Incorporating every new engineering advance as well as many exclusive features . . . Simplex is recognized throughout the industry as the finest professional projection equipment being built today.

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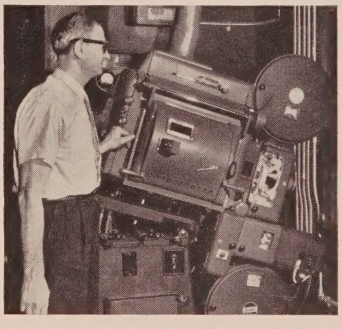

Projectionist Louis Schneider is shown with one of the Simplex XL projectors permanently installed in the projection room of Philharmonic Hall.

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FESTIVAL — N.Y.C.

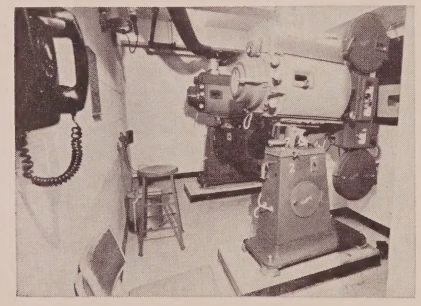
ACCORDING to Simon B. Zelnik, N. Y. architect commissioned to create the Festival Theatre in the former location of the Milgrim store, an engineering "miracle" was needed to transform the store space into a theatre. But with Manhattan space at its usual premium, the miracle was accomplished by removing six large supporting columns from the building and replacing them with transverse beams, without any settling in the stories above the theatre.

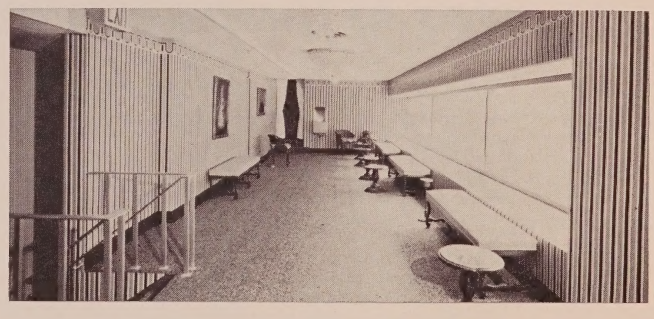
The East Side theatre features Byzantine glass mosaics and etched terrazzo in its lobby area and two sumptuous lounges. Featured in the downstairs are two separate areas, decorated respectively in French and Italian motifs. Special areas in the lounge are devoted to picture galleries, coffee bars, and seating.

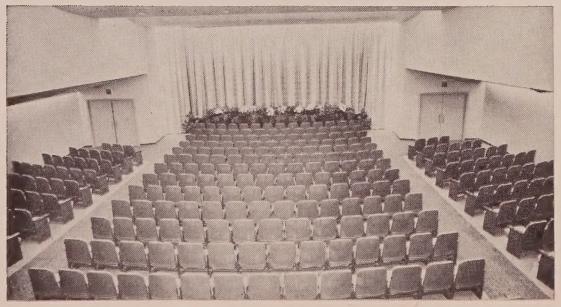
For the inauguration of the house, a special exhibit of paintings spanning five centuries were on exhibit. At intervals, new displays are hung in the lower lounge, running the whole depth of the house.

Equipment Credits

Owners: ..... Embassy
Architect: ..... Simon B. Selnik
Acoustical: ..... Jacobson & Co., Inc.
Decorator: ..... Ellen McCluskey
Projectors: ..... Century
Lamps ..... Peerless
Seating: ..... Joe Hornstein, Inc.
Sign: ..... Interstate Neon
Seating Capacity: 600
Supply Dealer: ..... Joe Hornstein, Inc.







A Look At The Theatre Of Today

Noted Architect Discusses Site Selection, Leasing Arrangements, Picking Construction Materials, Budgeting, And Allied Topics

EDITOR'S NOTE: Architect Drew Eberson remains perhaps the most influential man regarding the design of theatres the world over. Mr. Eberson's career in motion pictures has taken him into exhibition and production as well as architecture. This year, at our industry convention in New York, Mr. Eberson delivered the following address on many aspects of theatre operation, including new innovations in design, comments on the current "boom" period, construction costs, and factors influencing location. We are reprinting his address in full, after having given Mr. Eberson's remarks summary coverage in an earlier issue of Motion Picture Exhibitor this year, feeling that all members of the industry faced with the problems of contacting shopping center developers, evaluating construction materials and techniques, financing, and allied topics, will find in the architect's insights and opinions, many valuable guidelines derived from his lifelong connection with the industry.

AN architect, and particularly a theatre architect, has a larger scope of participation in a theatre project than is generally understood. I have been fortunate to be able to obtain in this motion picture industry an unusually broad scope of experience. My father had me checking concrete pour in the old vaudeville houses under construction when I was six or seven years old.

I am doubly fortunate in that not only have I been brought up within the industry in the architectural and engineering field, but for a few years I was an exhibitor operating my own theatre in Florida. I gained an appreciation of the trials and tribulations with that dreadful dragon best known as the distributor which is one of the reasons I am an architect today.

During the depression years when theatres were being held together with baling wire, adhesive tape and a prayer, and architects were peddling apples, I took Greeley's advice and went west to Hollywood and spent eight years in motion picture production serving as an assistant director, production manager and finally directing a few pictures. I know some exhibitors have played the late Buck Jones pictures which I directed.

My theme is the theatre of tomorrow, an auditorium functional in design, a comfortable seat with plenty of leg room and sufficient lighting to prevent groping and tripping; a lobby and foyer with attractive eye appeal, colors harmoniously blended to soothe and yet be admired and a sales area with a head-on shot and equipment which blends with the architectural design and with no unsightly bulges, and I thought back of other conventions and other presentations made through the trade papers in which some inspired architect created a fancy dream with flying buttresses, projection rooms in the middle of the theatre—all sorts of exotic and flamboyant designs. These were pure fantasies and were never built. You exhibitors are down to earth persons. Despite the artistic approach, there are two big governing factors—how much? Will it pay off?

The service of the dedicated theatre architect has not changed since the early pioneer days. I remember starting out in this business as a boy when father was building the opera houses. He helped raise the funds, held off payments to contractors until the box office was open, designed the ushers' costumes, helped take tickets at the opening, wrote the opening ads and in some cases even helped book the picture. The problems of the exhibitor have not changed a great deal and in my case, I hope, the service of the Eberson organization has not changed either. But the public taste has changed and I believe that it is important that we recall the evolution of the theatre.

During the 1920's the boom was on. We were designing and opening at least one theatre a month. The seating capacities were between 2,000 and 5,000 seats. The "golden age" of the motion picture palace was with us. Cost budgets were not too important—get it done—have it bigger, grander, more ornate and more palace-like.

Then came the depression and from then on there were peaks and valleys in theatre construction. During the 30's and 40's there was construction principally by the independent exhibitors and the watchword was economy. High cost of certain types of labor ruled out ornamental plaster, iron work and bronze, etc. We then created a theatre by using extremely simple lines and a great deal of color-splashes —so-called "modernistic."

In the late 40's and early 50's when very little theatre construction was being done, my office was fortunate in obtaining and building many interesting commissions from overseas untouched by T.V. in Mexico City, San Salvador, Venezuela, Panama, Alexandria, Nairobi and Durban in South Africa, and a 2,000 seat house in Tel Aviv with a bomb shelter. In addition we were hired by the United States government to design many military projects including several bases in France, work at West Point and the design of military theatres.

In the foreign work the problem was to utilize local customs and local building practices, bringing in the American concept of design and projection and sound techniques without forcing on the "know it all" attitude. It is interesting to note that in many foreign lands the theatre going public have adopted customs of the American public. In some countries certain religious sects will not use the same drinking fountain; in other countries the exhibitor would not allow me to install a drinking fountain because he sells the water. In England today, some licensed liquor bars and cocktail rooms are provided within the theatre structure.

And now the boom is on again! But what a different theatre! The modern design of course has eliminated the heavy ornamentation, the vacuum cleaning system, the full stage, the rising orchestra pit and the elaborate playrooms of the past. The theatres of the 30's with their loud, crass, vulgar colors are gone. The crowding of seats is taboo. Cumbersome air conditioning equipment no longer exists.

The modern day theatre has a larger cubical content per seat which results in more comfort; improved sight lines, easily and economically serviced and a design and interior that will be completely flexible to receive any foreseeable new type of exhibition and projection of pictures and sound.

We no longer will be trapped with narrow proscenium arches or steep angles of projection, wide theatres with extreme angles to the picture, steep aisles, etc. The auditorium has one basic requirement—to be able to view the picture. It is the architect's job to present a pleasant atmosphere in the colors and decor without hitting you in the eye or distracting from the picture.

In regard to the lobbies, of course the accent has been and continues to be on the indoor-outdoor effect and a more gardenlike atmosphere rather than the barn-like treatment with simply a few pairs of glass doors.

In lighting we have endeavored to create atmosphere by dimming or brightening the lights depending upon the character of the picture that is being exhibited. Soft lights for love scenes, bright lights for musical comedy; dark lights for mystery and horror pictures and so forth.

The interior of the foyer and lobbies, for economic reasons, accent very heavily the concession sales area. We are continually improving on this facility and attempting to have it blend into the architecture and design rather than have vending machines, candy stands, etc. that stick out indiscriminately in the foyer areas. I shudder to see the crass, loud equipment destroy the charm and beauty of a theatre and hence the necessity for color harmony and blending.

We have other innovations such as rooms for the ladies which have cubicles which contain not only the water closet but the lavatory in each individual case. More practical attention is now paid to powder rooms and make-up rooms to make them utilitarian and also beautiful. The men's smoking room has practically disappeared.

The problem of supervising theatre operation is ever present so that even telephone booths are placed so that the manager may

(*Continued on page* 50)

Skouras Wayne–Wayne, N. J.

THE new Skouras Wayne Theatre, a de luxe 900 seat showcase, located in the Preakness Shopping Center on the Hamburg Turnpike, was opened with gala ceremonies reminiscent of a Hollywood premiere, according to Salah M. Hassanein, president of Skouras Theatres.

This new de luxe theatre was 900 seats on one floor, with wide aisles, the latest in comfortable chairs with sufficient spacing between the rows to insure adequate leg room, permitting the maximum in patron comfort.

It is equipped to show all 35 mm and CinemaScope projection processes and can reproduce newest types of multi-track sound.

The theatre also boasts of an electronically controlled air conditioning and heating system which will constantly keep the theatre temperature at a comfortable level.

The design of the Wayne Theatre is modern in keeping with its suburban atmosphere. It is located in the midst of the Preakness Shopping Center, thereby insuring ample parking area for all of its patrons.

The manager of the Wayne is Donald Cleaver, a veteran of many years of service in the motion picture industry and with the Skouras circuit.

The opening attraction at the Wayne Theatre was "Four For Texas."

Equipment Credits

Owners: .....Wayne Shopping Center, Inc.
Location: .Wayne Shopping Center, Wayne, N. J.
Operators: .....Skouras Theatres Corp.
Carpets: .....Imperial
Chairs: .....American Seating Co.
Decorator: .....Novelty Scenic Studios
Projection Lamps: ..C. S. Ashcraft, Core-Lites
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Screen .....Techni-Kote
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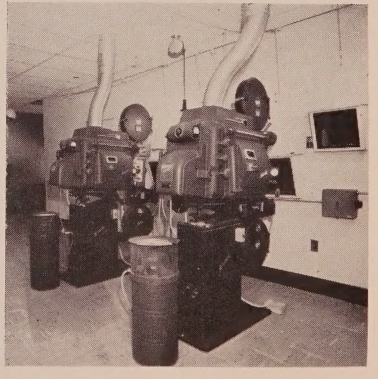
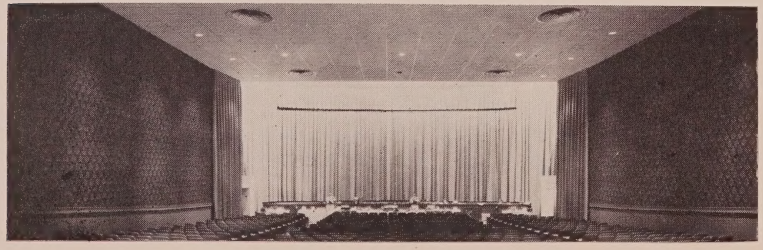
Cost of Equipment: $60,000





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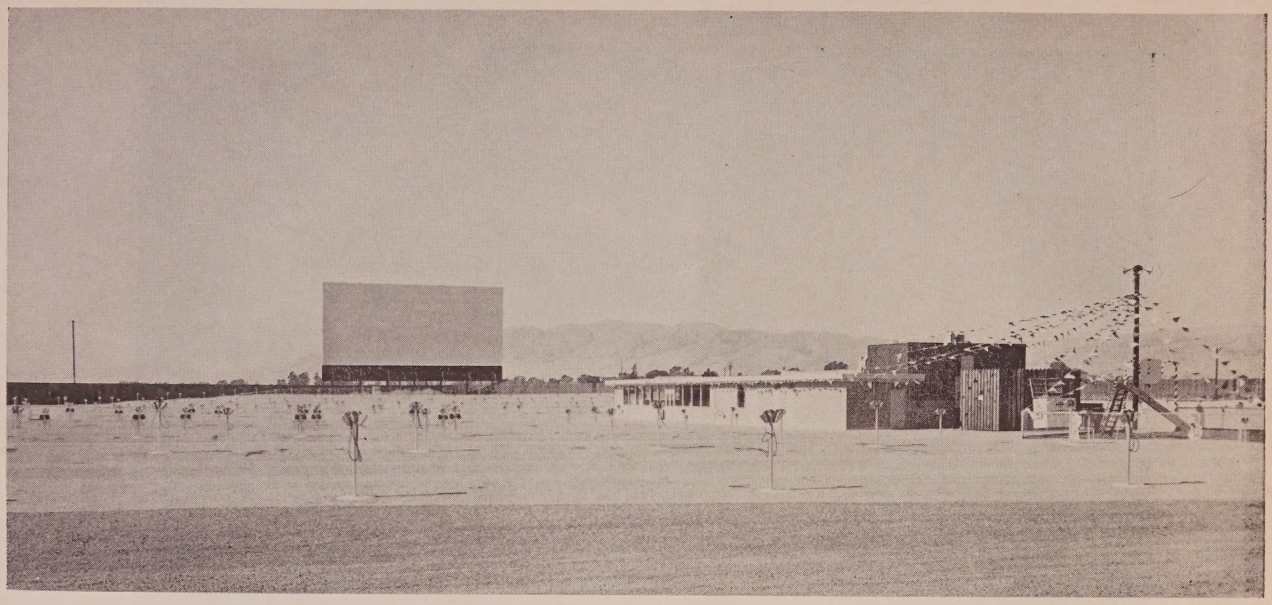


Picturesque view from rear of theatre shows mountains visible in distance behind screen tower.

FOX BAYSHORE •

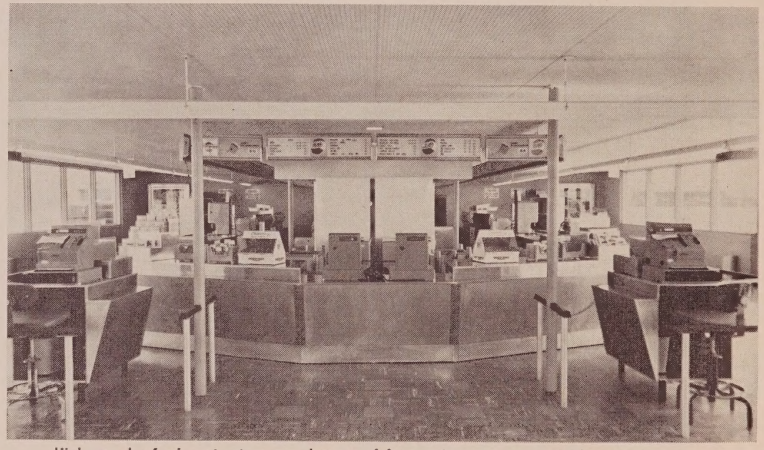
San Jose, Calif.

■ One of the latest additions to the expanding Fox West Coast Theatres chain is the Fox Bayshore Drive-In Theatre, located in San Jose, Calif.

The Drive-In features facilities for 1,190 automobiles and offers patrons complete outdoor recreation. A kiddies playground is located to the rear of the large concessions building, also housing the projection booth.

The modern concession area is fully equipped to handle the theatre's large intermission crowds.

Fox West Coast Theatres, who have added several new indoor and drive-in theatres to their holdings in early 1964, are affiliated with the National General Corp.



High speed refreshment set-up uses battery of four registers at one end of concessions area.

Free standing highway sign and large marquee are used. Screen tower is visible to patrons waiting in line for admission.

Overall view of the theatre shows size of grounds enabling large capacity of 1,190 cars to be handled with relative ease.

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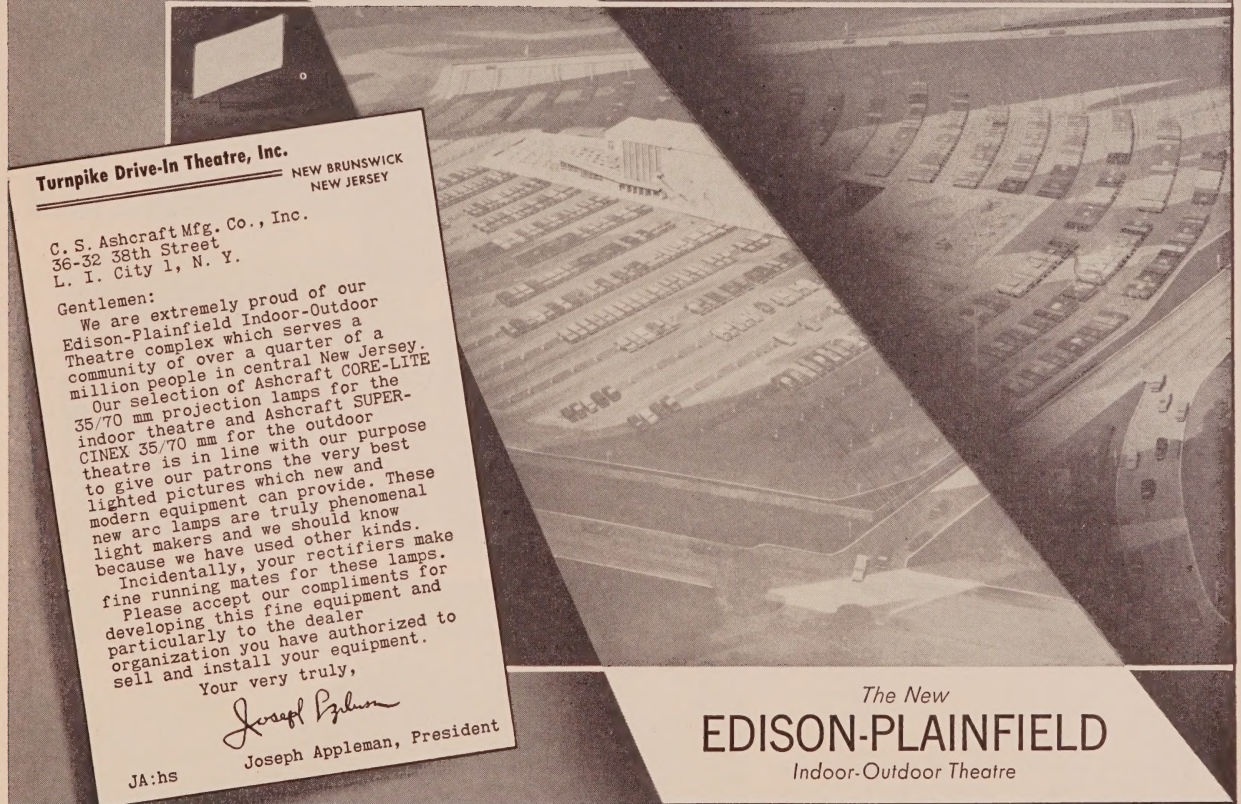

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Joseph Appleman

Joseph Appleman, President

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Turnpike •

■ In the past few years, a number of exhibitors have had designed for their building sites, all-weather type theatres combining an indoor and drive-in in one exhibition facility.

Merging the facilities of the indoor and drive-in theatre has, as was the case with the theatre seen on this page, created some unique problems for the designer and theatre owner. It has also solved many others peculiar to either an indoor or outdoor operation.

In the Turnpike Theatre, located in the Northern New Jersey community of East Brunswick, handling the unusual indoor-outdoor audiences posed some interesting problems.

How, for instance, do you regulate admissions to this type operation? In the Turnpike, a policy of "no regulations" is followed. Once the patron pays an admission at the drive-in type boxoffice, he may go where he pleases. Patrons attending the indoor theatre, for instance, are left on their own as far as parking their cars, etc. is concerned. At present, patrons who park at a speaker post and wish to go into the indoor auditorium may leave their autos and come inside if they so wish.

The concession operation in the Turnpike is a model of planning. With the prospect of feeding a capacity audience of six thousand, it has to be. Multiple dining and purchasing areas are available, including a ground-level patio and rooftop patio area with an aggregate seating capacity of over five-hundred.

A separate pizza sales area was set up at the end of the concessions wing closest to the screen so that patrons waiting for pies, which are baked to order, can continue to watch the picture on the large drive-in screen from indoors or outside on the large patio.

The rooftop area is equipped with a smaller concession stand, located just below the projection room. The small stand carries a complete line of concessions items for patrons who want to buy their snacks and sit at the patio tables while watching the picture outdoors.

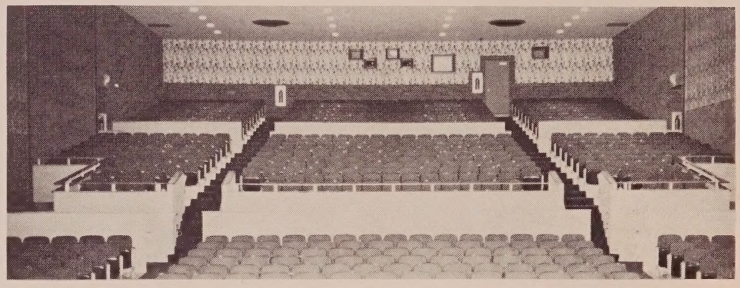
Though it is located in a suburban community where the number of prospective patrons not owning automobiles would probably be limited, thought has been given to "walk-in" admissions. To get the business of minors and adults who do not drive, a plan exists for walk-in patrons to go through the regular boxoffice where they will purchase a ticket and be boarded on a small, trackless train which will shuttle them to the indoor theatre auditorium.

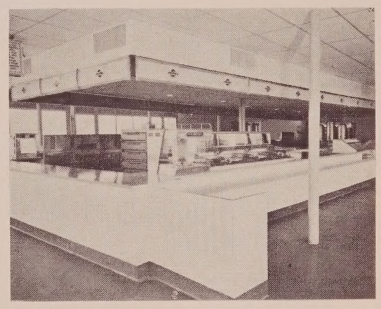
The theatre is equipped with a complete playground, located at the rear of the ramp area and visible behind the boxoffice. Patrons for either the indoor or outdoor theatre can come early and bring the kids for a half-hour's fun before the show. A special room, complete with "junior-size" johns and bottle warmers, is available for the care of infants and small children.

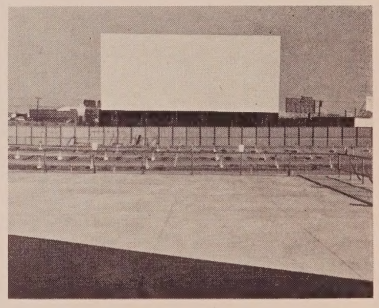
Due to staggered running times in the indoor and outdoor sections, one print of a feature serves both theatres. The booth contains four projectors with a pair for each section positioned back to back.

The staggering of running times also means that the concession stand is active during the off-periods for the drive-in, and that traffic during the drive-in shows is heavier than at the usual outdoor theatre.

The main building, which from the outside looks like a large indoor theatre, houses the indoor auditorium, restrooms for both theatres, projection facilities for both theatres, the common concession areas, a rooftop patio, and a lounge and playroom.







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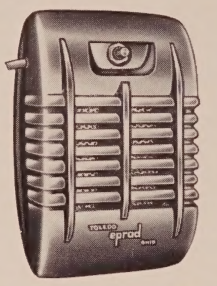

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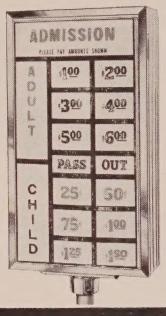

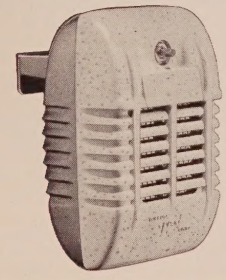

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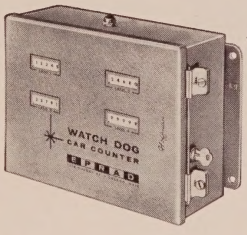

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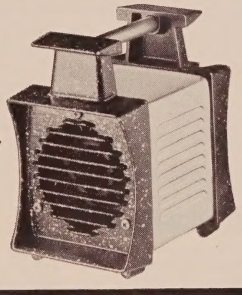

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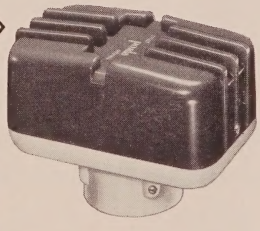

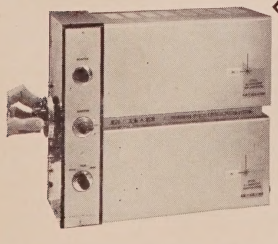

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Split Audio Distribution System In A D-I

Skouras Theatres Installation Uses Ten 75 Watt Amps

■ The Skouras Route 17 Drive-In Theatre is equipped with a sound system of special design. The system, designed by Joseph J. Kelly, technical supervisor for the Skouras/United Artists Theatre chains, employs a split audio distribution system to channel the sound to the numerous ramps comprising the 1200-car Drive-In.

Unlike most conventional drive-in sound systems, this system utilizes a total of ten 75-watt power amplifiers, each one of eight amplifiers distributing sound to an individual segment of the field, the ninth feeding concession, playground and patio theatre areas, and the tenth amplifier acting as a standby unit that can be switched in place of any of the others through a specially constructed switching panel mounted in one of the racks.

The front end of the system consists of a Century transistorized 2 projector optical/magnetic system. The output from the projector reproducers feeds a low powered transistor amplifier the gain of which is adjusted to produce an output level of .7 volt RMS at 1000 cycles.

This comprises a low impedence signal bus which in turn drives the ten amplifiers, the inputs of which are all in parallel.

Altec A-256C power amplifiers are used, each having an individual level control. Each of the eight field amplifiers are connected to an average of 75 Simplex junction boxes equipped with 1125 ohm line transformers. The impedence match is such that all amplifiers operate at identical gain settings. Control of sound to the ramps is simply a matter of turning on or off the individual amplifiers, labeled to coincide with the part of the field they serve.

In this manner, the power of the system is adjusted to suit the attendance and no change in volume or distortion content is present when the field is lightly filled or jammed to capacity.

Another feature of this system is protection for short circuits in the field wiring since a short in a junction box post can only affect at worst 1/8th of the field. If not corrected, cars in this immediate area can be shifted to any place in the other 85% of the field. A special junction box on the rear wall of the booth enables quick isolation of short circuits down to an individual ramp as the field wiring is such that all ramp feeders enter this box connecting to designated barrier strips.

Special input facilities consist of a booth microphone mounted on one of the rack panels, a phonograph mounted on a sliding drawer also in the rack, and a selector switch feeding an Altec 1566A pre-amplifier connected for 150 ohms output. This amplifier feeds the signal bus in place of the film input through a latching relay, the control of which is available at each projector operating position as well as on the rack.

A 2 circuit push button located in each Century optical sound head defeats the special input amplifier simultaneously with the sound changeover function with a special circuit arrangement through the latch relay contacts to cut-off power to the relay during normal changeovers while film is in progress.

An emergency toggle switch is provided to transfer the film output to the signal bus directly in case of relay failure.

Monitoring facilities consist of a 10-position selector switch to connect the outputs of the power amplifiers to an audio output meter and a transistor monitor amplifier and speaker. The output meter has a calibrating attenuator ahead of it to permit the meter to deflect to "0' when normal level is present at each segment of the field. With this facility the projectionist can quickly balance the levels on all amplifiers by running a 1000 cycle loop in either of the projectors operating the selector and observing the meter deflection.

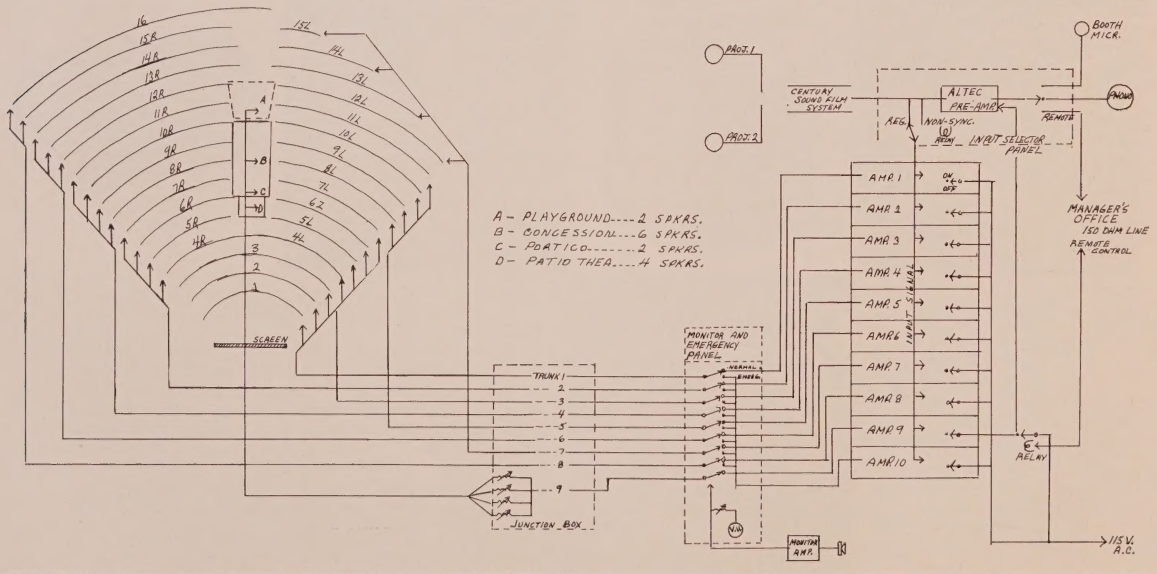
The concession building is equipped with 8 ceiling speakers inside and 2 outside under a portico. The patio theatre is equipped with 4 and the playground with 2 Atlas coaxial outdoor speakers mounted on posts. These speakers contain linematching transformers, with impedence adjusted to power level in each area that will permit the same gain setting on Amplifier 9 that is present on the other amplifiers.

In addition, 4 rheostat potentiometers are installed on the ramp distribution box to permit individual volume control or cut-off of sound to each of the special locations without affecting the amplifiers gain setting.

Of special interest is the operation of amplifier 9 which feeds the special locations. This amplifier is relay operated with a remote station in the Manager's office, where, with the aid of remote program equipment installed in the office, music and announcements can be fed to the playground and concession building at off screen hours without entering the projection booth. This amplifier is "normalled" to the booth system when the projectionist starts his show.

The total power of the complete sound system is 675 watts with distribution providing a wide margin between available power and power used. This results, according to Kelly, in a clean waveform free of harmonic distortion, so necessary to provide the maximum in listening enjoyment, even from inexpensive in-car speakers.

Kelly said both the Altec Service Corp. and the Panzer Electric Co. took part in the physical installation of this sound system.



Treated Mop Best

■ New, scientific evidence confirming the value of germicidal agents in the modern dust control method—treated, "sweeping cloth and mop sweeping" has been revealed in a study conducted by Professor Martha Sager of the American University, Washington, D. C.

The new dust control method—which is quite literally "sweeping the country" with 500,000 new places of business adopting it in the past five years—is the most potent attack yet upon mankind's ancient enemy, dust.

Treated, "sweeping cloth and mop sweeping" quite literally cuts maintenance time in half, eliminating the twin steps of "broom sweeping" and "wet mopping," combining them into a single step, thus drastically cutting labor costs.

Professor Sager's new study, on the effectiveness of anti-microbal additives in dust control and walk-off mats for building maintenance, adds impressive new evidence of the value of such materials against bacteria, fungi and mildew. Conducted for the Kex National Association, the study describes the comparative effectiveness of the three basic types of germicides: phenols, mercuric compounds, and quarternary ammonium compounds.

Each of these is said to affect bacterial cell in a different manner and each is effective in destroying the organism and/or its ability to reproduce, Professor Sager reports.

The new study is expected to accelerate the trend toward "treated dry cloth and mop sweeping" as an easier, less costly, and more efficient means of combating the hazards of dust and dirt . . . traditional headache for every place of business. In addition to the usual hazards attributable to uncontrolled dust: marring appearance, waste, spoilage, gumming up the innards of delicate equipment—dust is now increasingly recognized as a health hazard.

Professor Sager's study points out that an attack on "Hospital Staph, a potent killer" began in 1959. Germicides were added to sweeping cloths and mops and dust cloths in an effort to stop the spread of Staphylococcus aureus by unsanitary, unsound janitorial practices.

Results of laboratory tests conducted at the Biology Department of the American University have indicated that treated sweeping cloths and mops provide substantial antimicrobal activity and reduce the hazards of transmission encountered when untreated mops and dust cloths are used by maintenance people. The Sager report states.

The Dust Control Information Bureau reports that hospitals were among the very first users of the treated sweeping cloths and mops, but that their use is quickly spreading to all types of businesses.

The Dust Control Information Bureau points out that, in addition to its time-saving and health advantages, dry, treated cloth and mop sweeping, really removes dust while conventional broom sweeping and "wet-mopping" do not. It is easy to observe a convincing demonstration of this, the Bureau reports, since wet mopping simply sloshes the finer particles around. And, when the floor dries, the dust is right back where it started. For a convincing demonstration, the Bureau suggests, have one of your best maintenance people sweep and mop a section of floor. Then, as soon as it dries, without a single foot ever having been set upon it, have the same person whisk over it with a treated sweeping cloth or dry mop. Invariably, it will literally be black with resettled dirt, fine particles and "invisible" dirt from the sparkling clean floor!

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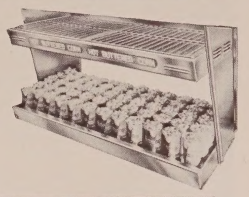

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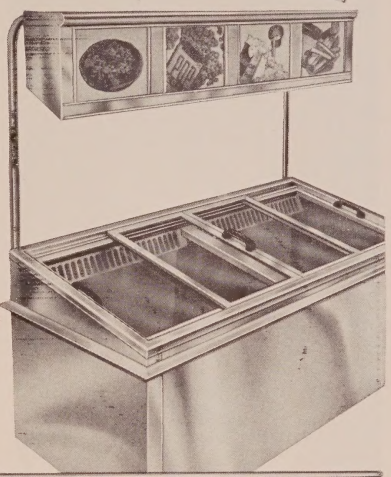

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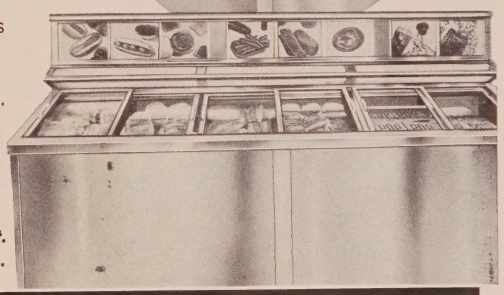

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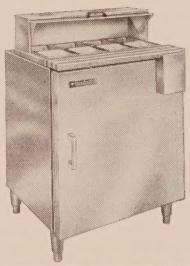

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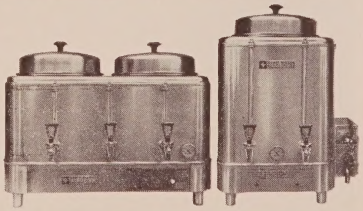

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Cash Control At The D-I

New EPRAD Car-Chek System Provides Electronic Boxoffice Security Guard

By Paul J. Voudouris
Sales Manager
EPRAD

■ The EPRAD Car-Chek is an electronic boxoffice cash control system designed for drive-in theatres. The purpose of Car-Chek is to provide maximum control over boxoffice admissions and reduce "cash leakage" to zero. With theft by employees up 30 per cent as reported by a well-known checking organization, theatre managements have increasingly turned to Car-Chek as an effective deterent to "cash leakage" and consequently improved profits.

The system was field-tested for over four years by a leading theatre circuit with dramatic results. The Car-Chek system . . .

(1) "Tells" the patron the exact amount to pay.

(2) Records each money transaction.

(3) Records each pass presented and accepted for admission.

(4) Counts every car "turnout" not being admitted.

(5) Counts every car entering the theatre for which there was a money, pass or turnout transaction recorded.

(6) Counts every car entering the theatre. (You can quickly determine if cars were admitted where transactions were not recorded.)

(7) Permits cashier's operation to be observed by owner, manager, checker or supervisor from the field.

(8) Can be operated by car-hop independent of cashier—if desired.

(9) Makes the patron a partner with you in preventing "cash-leakage."

(10) Directional treadle feature counts ONLY cars entering and passing through lane. Does not count cars that might exit through lane.

(11) Recorder Computers have a key lock and are provided with lead wire seals for all units of the system for further protection.

(12) Provides, as an option and at additional cost, a remote, re-settable counter that can be installed in either the Manager's office or Concession Stand. This counter will read an up-to-the-minute count of all cars that entered the theatre since the last reset.

A brief description of the components of the system is stated here:

PATRON PAY INDICATOR: an illuminated annunciator is located in direct view of the patron. The side facing him (Photo A) indicates the total amount being charged for the occupants of the car. It is designed to accommodate two different price admission classifications, indicate if passes were accepted for admission and if any cars are to be turned out. The Patron Pay Indicator clearly notifies the patron to pay only the amount shown.

The opposite side of the Patron Pay Indicator shows number of people being charged in each price classification and, again, indicates passes and turnouts (Photo B).

All lights illuminating the various transactions are activated only by action taken by the cashier or car-hop. The large, brightly lighted Patron Pay Indicator (26″ x 14″) readily allows the owner, supervisor, manager or checker to observe the cashier's operation from a distance.

One unit is provided for each lane of traffic. The unit is designed to be mounted on a stand adjacent to the boxoffice in direct line with the patron's view and is also visible from

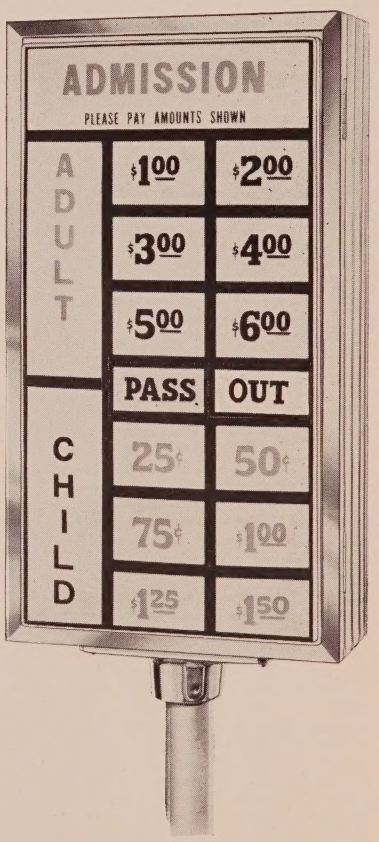


Photo "A"

Photo "C"

other cars waiting in line. It can also be suspended from a canopy above or, if desired, it may be mounted from the side.

CASHIER BUTTON CONTROL: (Photo C) is the means by which the cashier or carhop notifies the patron of the amount to be paid and sets up the mechanism to record the transaction. There are two groups of push buttons numbered 1 thru 6 and one button engraved with the letter "P" for passes and one with the letter "O" for turnouts.

The cashier pushes the button corresponding to the number of occupants in the proper classification. This causes the corresponding section in the Patron Pay Indicator to light and the mechanism to hold the information for recording until the car crosses the treadles and records the transaction—after which the system returns to normal, awaiting the next transaction. In the case of passes, the cashier depresses the "P" button once for *each* pass, regardless of number. For a turnout, the cashier depresses the "O" button only once.

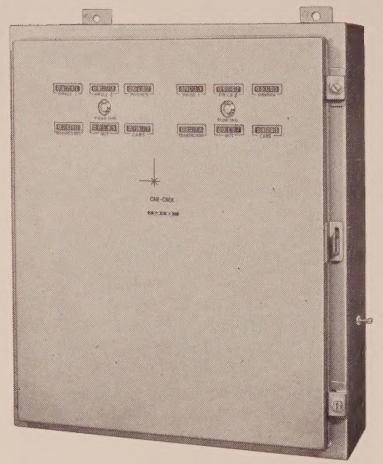


Photo "D"

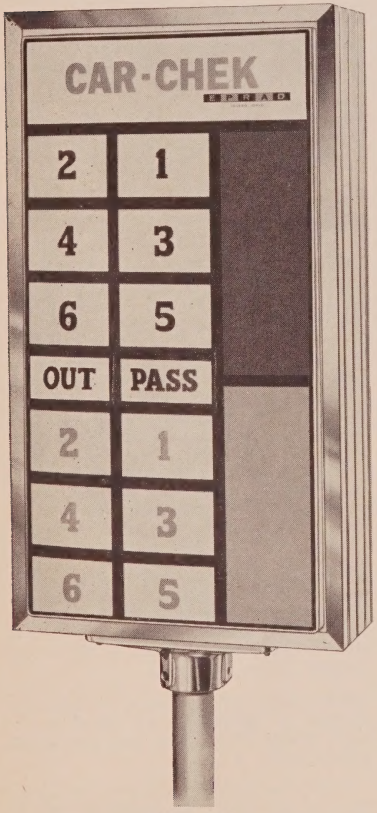


Photo "B"

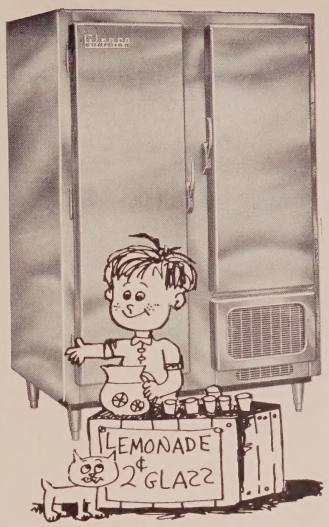
RECORDER COMPUTER: (Photo D), is the electronic brains of the system. It houses all of the operating mechanisms and stores all information until recorded. The six counters record the number of admissions in Price #1 the Price #2, the number of passes, the number of transactions, the number of turnouts, and the number of cars passing through each lane. The counters are tamper-proof and are a non-reset type. They count cumulatively from 00,000 and advance thru 99,999 and repeat.

The fuse indicator, normally not illuminated, contains a fuse for the protection of the Car-Check system. If the fuse blows, the indicator "lights up" and remains lit until the reason for blowing the fuse is cleared and a new fuse inserted. Fuse cannot be removed unless the seal is broken and cabinet is unlocked.

The Recorder Computer Cabinet will house the mechanisms for two lanes. Each lane is electrically independent. The 115 Volt 60 Cycle A. C. current to power the system, terminates in this unit. Power should be supplied from a source that cannot be tampered with and should be left connected and "live" at all times. The cabinet is dust-proof and tamper-proof and is provided with a key lock as well as means for accommodating a seal. This unit is normally mounted in the boxoffice although it can be remotely mounted in the manager's office or elsewhere if desired.

DIRECTIONAL TREADLES: (Photo E) are the means by which the system is activated to record the various transactions previously described. After a patron completes the box-office transaction, his car moves forward and crosses the two treadles which are electrically operated and the pertinent information is recorded in the Recorder Computer. At the

(*Continued on page* 64)



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Working With The Drive-In Planner

Pre-Planning Procedures Can Save Theatremen From Loss Of Time, Money, And Conveniences

■ Skilled design service doesn't cost—it saves! If a drive-in specialist could cut earth moving yardage from $7,000 worth to $3,500; save 50 per cent on speaker wiring costs by using a wire plow and special post sinking equipment; eliminate unnecessary tower covering and fencing; use the double ramp the right way and not the wrong way—he would more than earn the small fee involved for his services.

And the above are only a few of the many ways in which savings running into many thousands of dollars are made possible by utilizing an experienced designer for drive-in projects.

This can be arranged on a consulting basis to local architects or engineers to supplement their general artistic and structural knowledge with the specialized—tools of the trade—known to the D-I designer, or as a direct service to the owner and his general contractor.

By John Selby
President
Selby Industries, Inc.

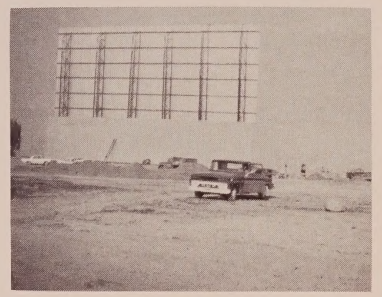


Photo shows Selby Tower with required light screen in rear on site of drive-in under construction.

Survey First Step

Beginning with site evaluation, layout of the theatre's facilities to take best advantage of natural topography, consideration of existing or probable future light interference, power availability check, and other primary steps, the D-I specialist works closely with the theatre owner to save him unnecessary, costly delays and mistakes.

After a topographical survey map, such as the one accompanying this story, is drawn up by a local civil engineer, an experienced theatre designer can best lay out the ramps and traffic patterns to insure good sight lines and drainage, and freedom ramp crest scraping.

A screen tower size can best be specified by an expert, too, avoiding oversized, wasteful area, yet providing a large enough screen for the theatre's capacity.

Placement of playground and washroom entrances to stimulate concession business and the selection of decorating color schemes and lighting most suitable for the outdoor theatres, based on know-how and long experience, also benefits the theatreman.

The primary fuction of such a design service is to get the job done right the first time. It draws on the latest innovations from drive-ins throughout the hemisphere, and leads the theatre owner away from imitating other people's mistakes. It is also aimed at keeping costs to the minimum by application of principles and work methods derived from years of experience.

Remember too, that the drive-in planner has a staff of specialists, each skilled in a particular facet of the theatre operation. Extras will be included, if they can help sell tickets or refreshments, but omitted if they simply hike the cost of the theatre.

An example of the elimination of unnecessary expense is the doing away with the practise of using costly, black masking around the screen. There was a time when masking was included, at considerable extra expense, in nearly all outdoor theatres.

Shields Can Cost

Today, by the same token, many theatres will include a solid black covering from the bottom of the picture line on the screen tower to the ground. This is done automatically, whether or not lights require shielding. The modern approach is to overproject on all four sides of the screen, including the bottom. Light shielding is provided only when needed, for example, a light-tight fence of a suitable height behind the screen and for a substantial distance out on its sides where outside light could impair screen brightness sufficiently.

Again, if light shielding is required for automobiles on road level outside the theatre area, this light interference may be cut by a simple six ft. fence along the exposed side or sides.

If a theatreman, say, covered the under-screen area from six ft. to 21 ft.—a distance of 15 ft., and his screen was 115' wide, he would be paying for fencing an area of 1725 sq. ft., which would amount to $2,600 at the going rates, all thoroughly wasted. (This example is not meant to preclude the possibility that certain theatres do require full covering due to light interference, but often, a clear thinking approach to the individual situation is lacking and such oversights are made, resulting in substantially padded costs.)

Another phase of design is the use of double ramps (whereby a cross driveway is provided for every other ramp, instead of using one for eacr ramp). There are some persons who mistakenly think that cars have to back into the forward ramp, and others who think cars will scrape on the crest. Where design is carried out correctly, neither of these conditions will exist.

One large drive-in, in a major city, had built a low fence between the forward and rear ramps of a double ramp set-up to prevent scraping—an expense that could have been easily eliminated by elevating the forward ramp slightly to reduce the severity of the mid-dip. This, combined with keeping the tower as low as possible to the ground and not starting the double ramps too close to the screen tower, could have yielded considerable savings.

For example, ramps 2 & 3 might be doubles, but ramp 1 should be kept a single.

Because sight lines are more difficult to achieve with the double ramp setup than with single ramps, it is recommended that they be limited to the front half (or at most, the front 2/3) of a theatre.

The savings in grading and gravel amounts to nearly 18 per cent per car when this double ramp system is correctly carried out.

Pitch Can Vary

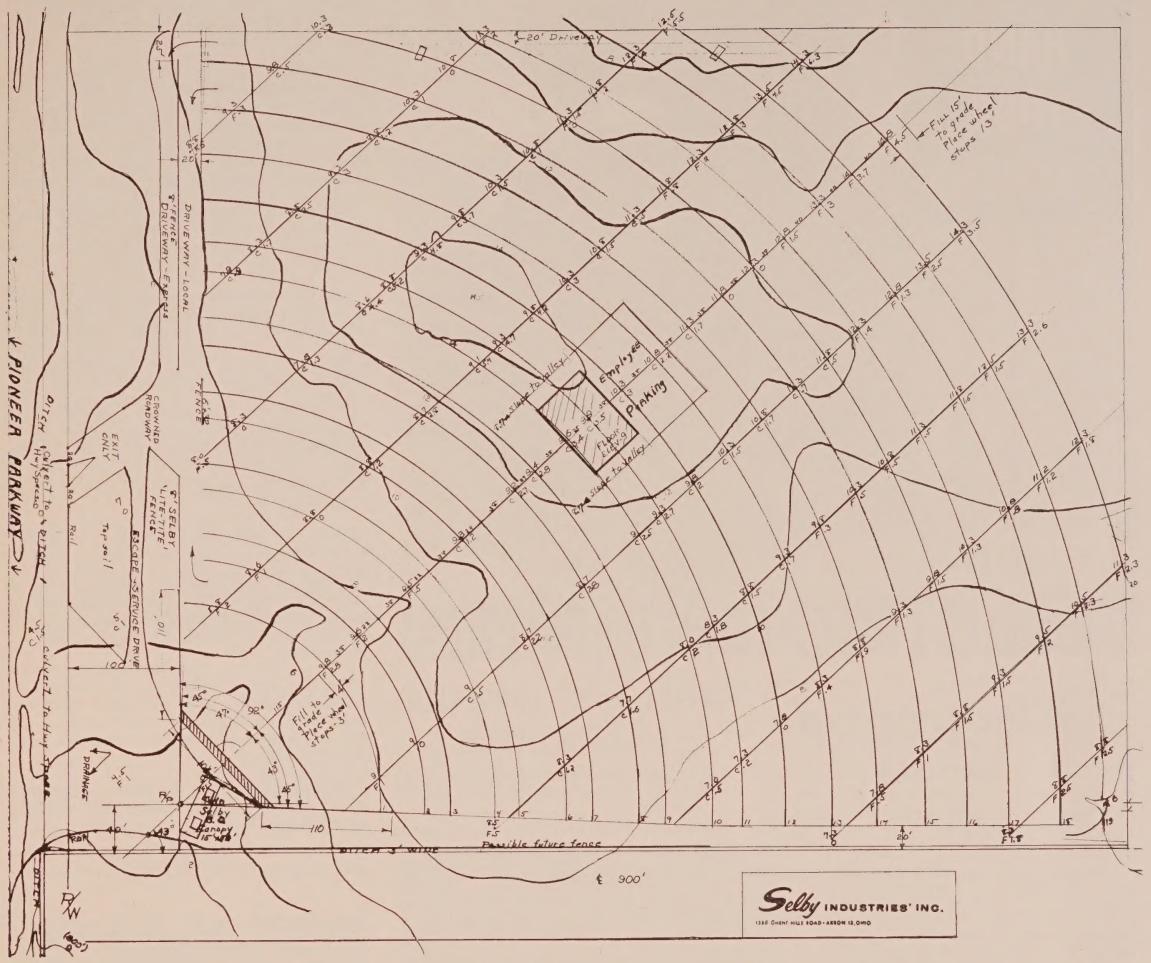
Drainage of rain, or runoff, along the valleys of the ramps is another design aspect frequently misunderstood or mishandled. The ideal pitch is approximately 1 per cent, but a working tolerance exists on both sides of this ideal so that much of the earth moving costs can be saved by knowing how much deviation can be tolerated in a particular situation. This, of course, would vary with ground absorbency factors and the severity of rainfall in the area. There is no reason, when working with an area pitched both ways from the center, why the pitch has to be the same on both sides. Yet, this has been attempted at the inevitable increase in costs.

If one side of a theatre requires cutting, keeping pitch to the absolute minimum can save considerably on costs. If fill is needed on the other, pitching to the maximum can save as much as two feet of fill at the extreme ends of the ramps.

With earth moving costs so high, the question of being able to afford a few hours of experienced design assistance should answer itself.

In this, as in many other areas of theatre planning and layout, the theatreman will do well to look into the designer's services.

Design Example *(Continued)*



DESIGN EXAMPLE—Ramp lines shown on this Selby design are crest—for front wheels. Elevations shown are rough grade—compacted. Finish elevations allow for .3 ft. (compacted) of stone on ramp areas and .4 ft. (compacted) on driveways and entrance areas. Ramp height is cut by a road grader out of rough grade by the target method. Speaker posts and wires installed 5 ft. behind crest after finish grading and rolling. Driveways cut down to below valley level after ramping. North and South property lines ditched by road grader to drain to the road—except that the rear half of the South line may slope to the rear. Calculated rough cut, 10,230. Calculated rough fill, 10,020. Balance 210 cubic yards.

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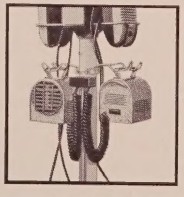

Front and rear views of the heater. Sits on any flat surface, dashboard, floor, etc. No additional equipment needed. Installs quickly and simply on your present speaker post.

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New Film Process Offers Daylight D-I Utilization

■ A new film process whereby outdoor projection is made possible during daylight hours was demonstrated to the film industry recently.

As potential profit producers, drive-in theatre applications of the process, called "Cine-Depth," are many. The developers of the process, Preview Productions, claim that all motion picture film and slides can be seen clearly in daylight hours using the special presentation technique they have developed.

Jim Holt, president of the company, said that the process involves using a reflector in conjunction with the inherent optics of the system.

The projected beam of light does not have to compete directly with outside light, thus making projection in daylight possible.

The process was demonstrated at the Ritz Theatre, Inglewood, earlier this year.

A new screen material was specially developed for the process by the Radiant Manufacturing Corp. of Chicago. The optical system was said to give an amazing depth of dimension without utilizing special film or equipment.

All motion pictures are suited to exhibition in the process.

Advertising uses for the process are many. At the Ritz, ad displays and stills were showcased outside the lobby, giving patrons a realistic preview of the film being offered by the theatre.

The process for showing advertisements, called Ad-Depth, gives the same additional dimensional feeling to still and moving copy that the larger screen process lends to normal presentations.

The full screen process functions regardless of screen size or aspect ratio and produces an image visible in strong daylight.

34th Street East

(*Continued from page 7*)

Structural Iron Works of Brooklyn, N. Y., miscellaneous iron; William Gold, Inc. of New York City, resilient floors; The Marblecraft Corp. of the Bronx, stone and granite; Port Morris Tile and Terrazzo Corporation of the Bronx, ceramic tile; William J. Scully Accoustics Corp. of New York, accoustic tile; Enslein Building Specialties Co. of Flushing, N. Y., toilet stalls; Armor Elevator Co., Inc. of Woodside, N. Y., the elevator; H. Jonas & Son of New York City, plumbing; Adams Engineering Co., Inc. of New York City, air conditioning and heating; City Wide Electric Co., Inc. of New York City, electrical work; and Astor Sprinkler Co., Inc. of Rockville Center, N. Y., sprinklers.

Capitol Motion Picture Supply Corp. of New York City provided seats, projection and sound equipment; Doolittle-Allen Co. of Trenton, N. J., carpeting; King Displays, Inc. of New York City, advertising displays.

Advantages Of Theatre Turnstile Systems

Turnstile Operation Offers Boxoffice Control, Economical Operation, And Traffic Control

■ Three theatres in the Paramount Gulf Theatres circuit operating out of New Orleans have been remodeled, or partially remodeled, during the past year and one-half. In each of these theatres, two Perey Turnstiles have been installed—one of standard size for adults, and another (a cut-down version) for children.

Included in the remodeling was the removal of the boxoffice from the front of the theatre, and a new boxoffice of open counter design, installed in the inside lobby. The firm of Rex Craft located in Wilkes-Barre, Pa., handled the architectural design for all three theatres.

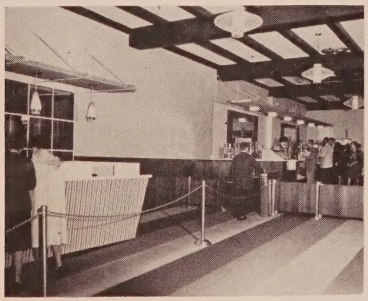
The location of the boxoffice, turnstiles, and concession stand is arranged in that order so that the patron, after purchasing a token, proceeds to the turnstiles. From there he will have to pass the concession stand.

After leaving the boxoffice, the first theatre employee the patron has contact with is one of the salesgirls behind the concession stand. If the patron desires more information as to feature starting times, etc., this information is secured from the concession salesgirl.

Constant Surveilance

At the same time this information is related, the salesgirl suggests to the patron that he would enjoy popcorn and a drink. The box office and concession area are in close proximity to the turnstiles, permitting both the cashier and the concession salesgirl to observe the turnstile operation during slow business periods.

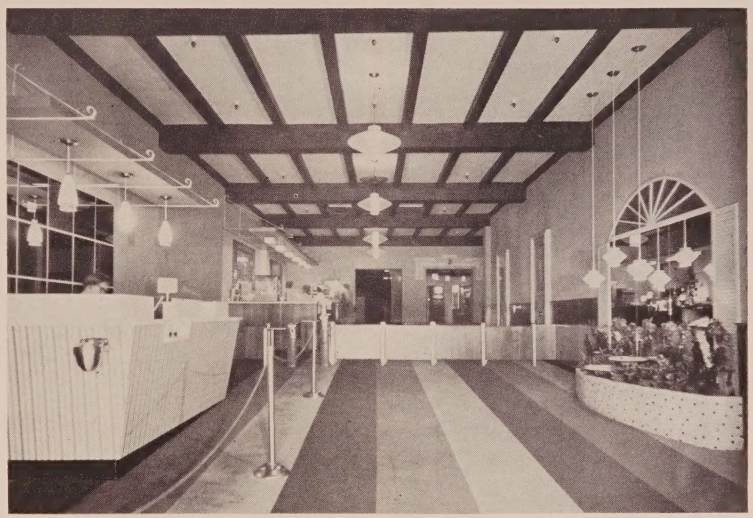
During the periods of accelerated business, the manager, or his assistant, are on the floor



Photograph A-2

supervising the operation, and this included observation of boxoffice, turnstiles, and the concession department.

Two different tokens are used. Usually the larger token is for adults and the smaller for children. However, the token units in the turnstile may be interchanged at any time so that when admission price policy changes, if it becomes necessary, the units may be reversed.



Photograph A-1

The counters on the turnstiles are checked each hour to determine the number of people who have passed through. Three different

(*Continued in next column*)

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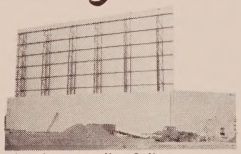
— Prefabed and shipped with plans or
— Prefabed plus supervision or
— Completely erected by our crew

Selby SCREEN TOWERS



Hundreds of top quality Selby towers used by the finest theatres for 17 years. Engineering skill and integrity at low cost.

Other Famous Selby Structures:

- 'LITE-TITE' WINGS AND FENCE
- LOW COST TRAFFIC RAILS
- SPEAKER POSTS
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TURNSTILE •

(*Continued from previous page*)

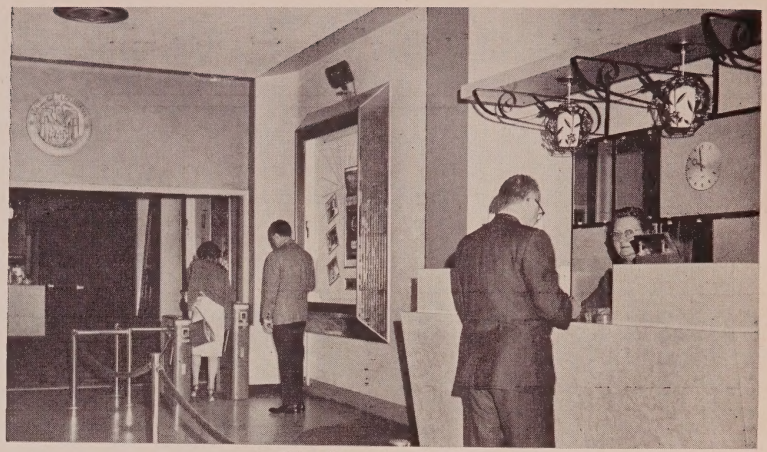
colored adult tokens are used—one color representing adult admissions sold; another color for passes, and a third color for discount card holders. The cashier is issued a pre-determined number of tokens each day. At the close of the boxoffice the unissued tokens plus the meter readings must balance. Blind checking of the theatres has proven that control is far better with turnstile than it was with normal ticket selling procedures.

Photograph B-2

Photograph C-2

We have found that turnstiles can handle traffic faster than can a doorman tearing tickets; that experienced cashiers can handle tokens as fast as machine tickets; and, that turnstiles can handle the traffic without any delay when two experienced cashiers are selling tokens.

The Saenger Theatre located in Pensacola, Fla. was the first conversion job. The renovation included a complete new front, new concession department, new lobby, and a new foyer treatment. *Photograph A-1* is a view of that lobby as seen by the patron as he enters. On examination of the photograph you will see that small swinging gates divide the area between the boxoffice and the concession stand at the point where the turnstiles were installed.



Photograph B-1

Photograph C-1

Through experience, we found that these gates are not necessary. The traffic can be controlled by the use of standee ropes and stands.

Photograph A-2 shows the boxoffice on the left with an adult patron depositing his token prior to passing the adult turnstile. As the patron leaves the turnstile he will join the other customers being served at the 36 ft. long concession counter.

In the Hart Theatre, Baton Rouge, La., (*Photograph #B1*) the boxoffice was moved from the front to the lobby. Here the flow of incoming traffic is controlled by use of standee ropes. *Photograph B-2* shows patrons as they have passed through the turnstile and approach the concession area.

In the Paramount Theatre, Gulfport, Miss. —entry way, boxoffice and turnstile are shown in *Photograph #C-1*. *Photograph #C-2* shows a patron at the box office. After purchasing ticket he will turn and proceed through the turnstile.

The renovation of this theatre was such that the concession area could not be positioned in view of the turnstile. The patron passing through the turnstile proceeds to the foyer area and then immediately to the right is the concession stand which is located in the rear of the auditorium.

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The New XeTron Projection Lamp

Xenon Bulb Sizes From 450 To 2,500 Watts

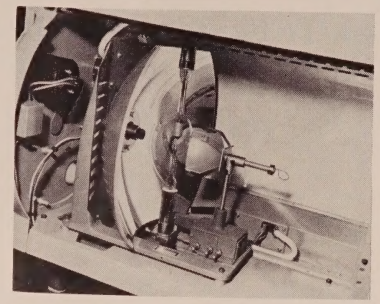
■ Carbons, Inc. through its new XeTron Division, is distributor for the XeTron lamphouses, manufactured by Cinemeccanica of Milan, Italy.

These lamphouses are available in two basic sizes. The XeTron CX unit uses a 450 watt Xenon bulb for 16mm and 8mm projection and, too, for small screen and studio 35mm applications. The larger XeTron lamphouses are designed for 900, 1600 or 2500 watt Xenon bulbs, and can be used with screen sizes up to 40 feet wide. Specially designed, patented front surface "cold" reflectors are standard equipment. The coating, made by one of the foremost specialists in the field, is "super hard" and withstands repeated cleaning without losing its characteristics.

XeTron is also happy to announce that they have been selected by the Christie Electric Co. of Los Angeles, as the exclusive distributor for their power supplies for those fields in which the XeTron Division is primarily concerned. Christie Electric Co. is recognized as one of the finest power supply manufacturers. Their power supply has been approved by the Osram Company as being satisfactory for use with their Xenon bulbs, which therefore assures that the warranty will be honored.

The XeTron Power units use highly efficient and fully field-proven silicon rectifiers. They have the proper volt-ampere characteristics, current ripple and of 1 per cent RMS or less, current regulation as specified for proper Xenon operation. These features provide XeTron equipment users with maximum protection as far as trouble-free, low cost operation is concerned.

The same type of customer service by Field Technicians, for which Lorraine Carbons has been commended, will be available from the XeTron Division.



Interior view of the 2,500 watt lamphouse shows electrical and mechanical design. The auxiliary mirror is shown forward of its regular position so that the electrodes of the bulb can be seen. The main reflector is 15¾" in diameter and is of the heat transmitting (Cold) type. It features a front surface which is very durable and is color corrected to produce the whitest light and best possible color reproduction.

The motto—"A sale is not the final contact with our customer"—will also be carried over to the new division.

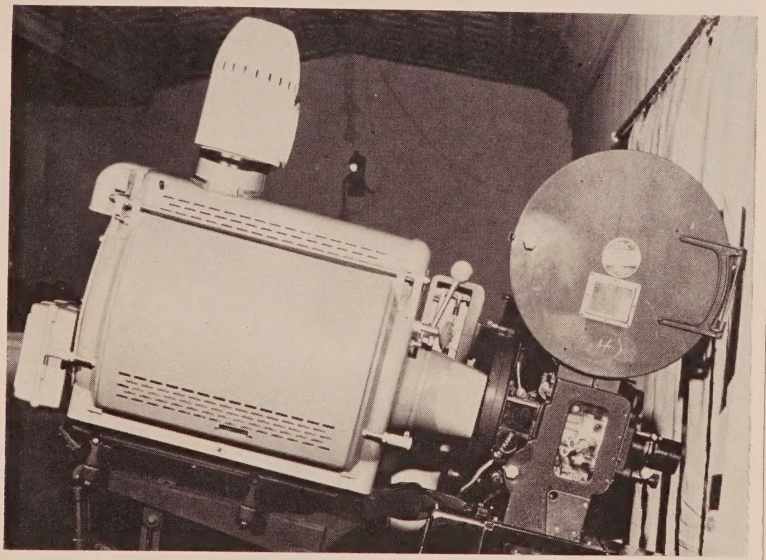
For those not familiar with the Xenon short arc and its characteristics, the following information may be helpful.

The Xenon bulb consists of a quartz envelope containing two tungsten electrodes in an atmosphere of Xenon gas.

Some of the important characteristics are outlined hereinafter: (1) Average color temperature is 6,000 degrees Kelvin which is considered best for motion picture projection. (2) Color remains unchanged even when input power is varied over a wide range. (3) Maximum arc stability. (4) Constant light output over rated average life when bulb is operated according to specifications. (5) Very clean operation.

The bulbs must be operated from direct current with the proper polarity. The power supplies are designed especially for the Xenon operation and must meet several requirements, such as: (1) Proper no-load voltage. (2) Satisfactory voltage regulation to reduce arc voltage to proper operating level after arc is established. (3) Low current ripple to prevent damage to Xenon bulb and give a flicker-free picture. (4) Provide a fine type of current control in order to adjust the bulb current to the needed value.

The correct design of the power supply is of utmost importance to a successful Xenon operation, such as Christie's, otherwise it can reduce bulb life considerably and create several hazards to a normal operation.



Operating side view of the XeTron 2,500 watt lamphouse, designed to mount on any standard base. It provides the proper distance from base to center of optical axis. High voltage starter is mounted on outside to rear, eliminating any heat problem that might develop if mounted inside the lamphouse. The ventilating fan is an accessory and is recommended for the proper ventilation of the lamp.

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PARK and PICNIC, PLAYGROUND AND SWIMMING POOL EQUIPMENT

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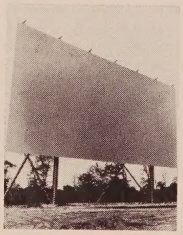
CAREW SCREEN TOWERS



- Present a clear functional design and require only four supporting piers.
- Are extremely flexible as to screen area and height.
- All structural members are of hot rolled A-36 Steel having a minimum thickness of ¼" primer painted.
- Anchor bolts, leveling plates, and anchor bolt plans and reactions are included.
- Screen is heavy gage galvanized metal with a baked prime coat of paint.
- Prices furnished upon request.

CAREW CORPORATION
York, Pennsylvania

Closed Circuit Television For The Theatre

Budding Profit Medium Raises Questions On Place Of Large Screen Television For Special Event Use

■ The successful closed circuit telecast of the Liston-Clay world heavyweight championship fight in motion picture theatres across the country by Theatre Network Television, Inc., and the telecast of National General's Beatles program has stimulated interest on the part of exhibitors on the place of big screen TV as a profitable adjunct to the theatre operation as it exists today.

Presently in the offing is another closed circuit telecast that will cover the Indianapolis '500' racing Classic, coming from M. C. A. T. V.

The development of specialized projection equipments which have made possible the transmission of both black and white and color images large enough for a theatre-sized screen has had a lot to do with the resurge of interest in this type of operation.

Although much of the equipment used in these special, closed circuit telecasts is similar, we feel a discussion of the individual characteristics of the systems in use would be of aid to theatremen contemplating a telecast in their houses.

TNT System

"Color Eidophor" is the name of the Theatre Network Television equipment, which utilizes three separate optical systems for the projection of full color on a theatre-sized screen.

The signal, or "input" originates from one of several sources in the Eidophor system. It can come from a live TV session being photographed and piped directly to the projector, it could come from a color video tape, or a color television program picked up from the air by transmitter.

The key element in the new system is a concave mirror on which has been deposited a special viscous fluid called the control layer. Both the light from the system's light source and the "input" electronic impulses converge on this concave mirror with its control layer.

The control fluid, according to Eugene D. Warren, director of engineering of TNT (Theatre Network Television, Inc.), has been formulated for specific electrical, chemical mechanical, optical and thermal properties.

The light source as in the Talaria system, is a xenon lamp, one of the brightest light sources developed for projectors. The light travels from the lamp to a series of reflecting bars and then to the control layer and mirror. If the system has no "input," the light will then retrace its path from the mirror back to the reflecting bar and then to the light source, the screen remaining black.

When there is an "input" a different set of circumstances occur. The input arrives through an electron gun. The gun writes its electronic tv picture on the control layer of the mirror. This modifies or "etches" the formerly smooth surface of the control layer. Light from the light source which passes through these "etched" areas on the control layer are deflected from their normal course.

The light now goes back from the mirror through the etched control layer surface, through the bar system (which now lets the light pass straight through rather than reflecting it directly to the light source), through an optical system and then to the theatre screen.

The new Color Eidophor has three separate optical systems, each of which receives, processes and projects, one of the primary colors in the color image. An ingenious control system permits a simple matching of the three primary colors from the three optical systems to form the color picture on the screen.

It projects more than 4,000 lumens of light on the screen, making possible a bright, crisp picture, even on a huge screen, 50' x 38'.

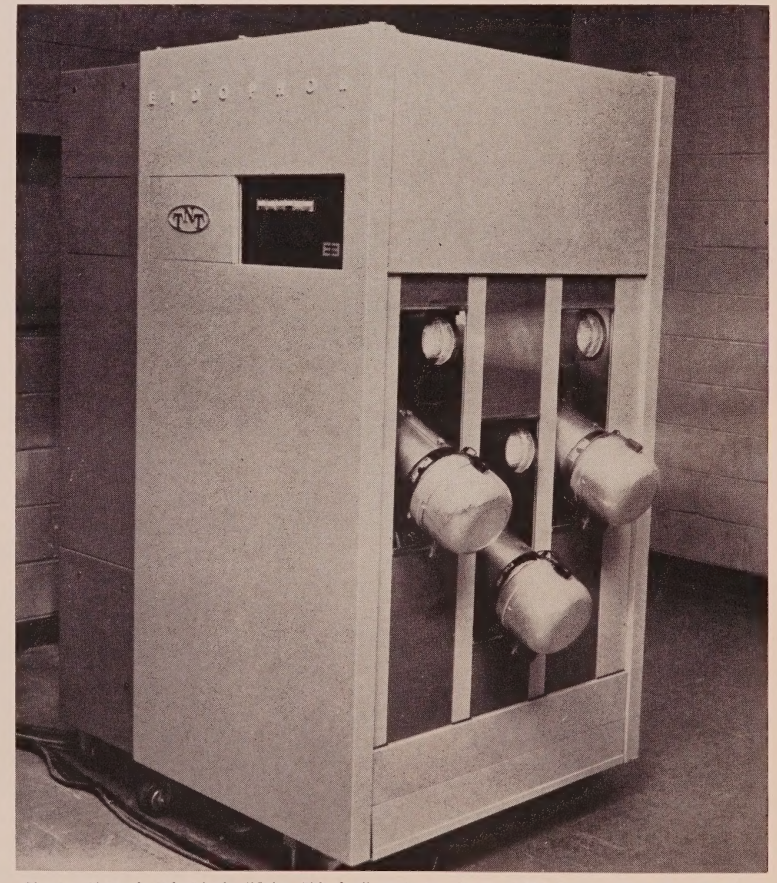
The contrast ratio of the new system is 100:1 vs. 20:1 for older systems—a five-fold improvement. Contrast ratio is the difference between the darkest blacks and brightest highlights. Good contrast as well as bright illumination is necessary for accurate color projection. The resolution, or sharpness of image, is more than 700 lines. Low distortion produces a more accurate color image on the screen.

The fact that tv can now be projected on large screens in true color with a sharp, bright image presents numerous new applications for the medium in the entertainment military, government, educational, industrial and commercial fields.

The ratio of the picture width to projection distance ranges from 1:1 to 7:1, covering the requirements of all normal size theatre screens, from the smallest to the largest.

Illumination at the edges of the Color Eidophor picture are no less than 70 percent of that at the center. Standards of the Society of Motion Picture and TV Engineers

(*Continued on page* 47)



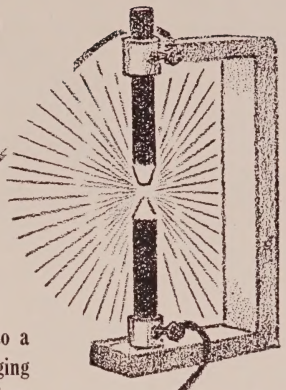
Theatre Network Television's "Color Eidophor" projector throws 4,000 lumens of light, producing truly accurate color with superior resolution characteristics. Accurate color registration and good contrast ratio are claimed.

WE WONDER WHAT

Sir Humphrey Davy

would have thought of

the new FUTURA



In 1800, using charcoal electrodes, connected to a battery, he produced a brilliant flame by bringing the electrodes together and then separating them by a short gap. He had discovered the parent of today's carbon arc, the brilliancy of which has never been surpassed by another man-made light source.

But just as the Wright brothers' first plane has been replaced by today's jets, so too have most previous projection arcs been outdated by Strong's Futura. It provides that extra measure of light for today's big drive-in and indoor screens—the greatest amount of light ever delivered per carbon dollar.

The Futura costs less to buy and less to use with all 35mm and 70mm projectors, and any Strong dealer can prove it.

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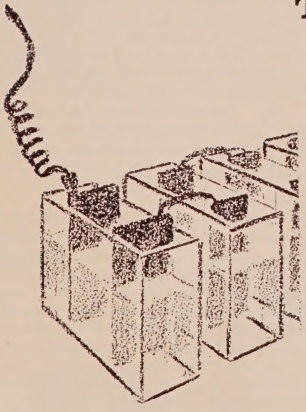
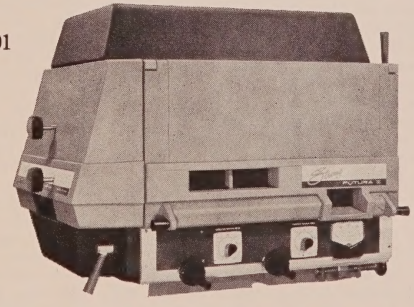
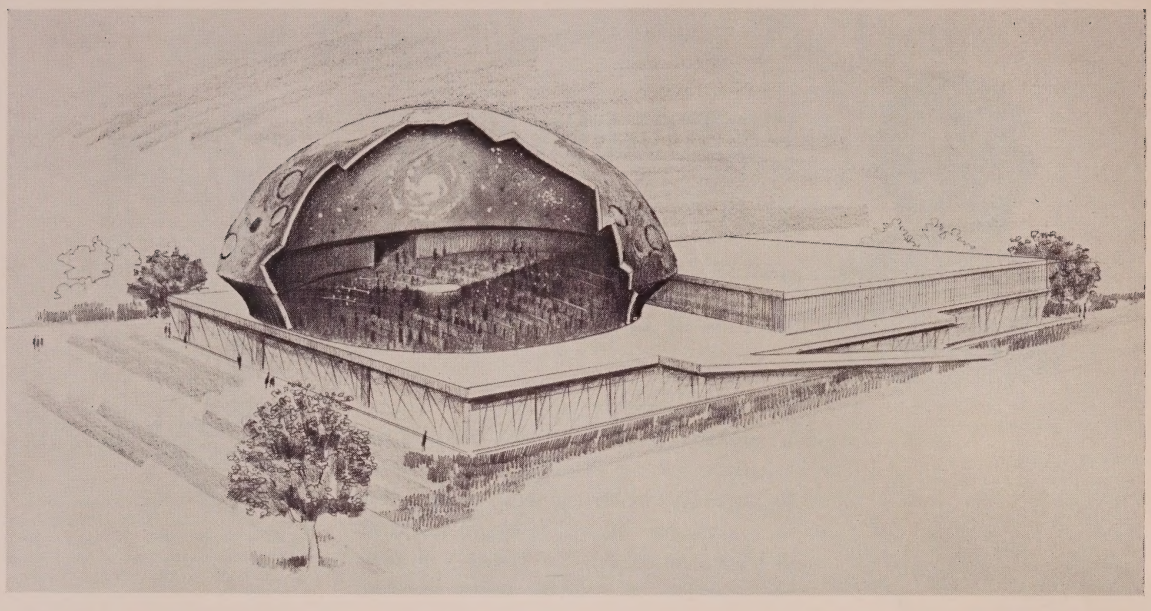






Cinerama Producing Unique Movie For N.Y. Fair Visitors

U.S. Government Building To Offer 180° Viewing Area

AT the Federal Pavilion of the 1964-65 New York World's Fair, motion pictures will be used in their most effective and dramatic form to help propel audiences through 480 years of history in 15 minutes!

Visitors to the "Dynamic" exhibit, on the upper level of the U. S. government pavilion, will encounter a spectacular film experience which "removes" the picture frame from the showing of movies and thrusts spectators into the effect of a specially prepared film entitled "American Journey."

The lower level of the building will feature an exhibit of historical displays and products of American life. Under the direction of the U. S. Dept. of Commerce and the U. S. Commissioner to the World's Fair, N. K. Winston, Cinerama, Inc., has been developing a truly unique film journey which will surround viewers with sound-and-picture and have them emerge enlightened, entertained and hopefully impressed withour historical background and future challenge.

A creative team is now hard at work at Cinerama's Redwood, California facility, tackling one of the most challenging audio-visual presentations ever contemplated. This group has, as its task, the re-creating, via film and other means, the essence of our American Pioneer Spirit.

Their aim is to compress the "American Journey" into thrilling yet meaningful adventure for the 2,500 visitors per hour who will flock to the Federal Pavilion.

They are meeting the challenge by creating a 15-minute journey which literally and figuratively carries the audience from the discovery of the North American continent, through past and present history, to a moon landing and the fast developing space era.

It was just last August, only 8 months before opening day of the Fair this April, that Nicolas Reisini, president of Cinerama, Inc., signed his name to a $2,250,000 contract calling for his energetic and diversified motion picture company to create, build and operate this unique journey through the inventive heart and drive of America.

Working under the auspices of the Commerce Department and the U. S. Commission, Reisini placed the project under the guidance of producer-director Jeremy Lepard. Noted author-screenwriter Ray Bradbury was assigned to write the story-line narrative.

Due to unparalleled logistical requirements, as well as for reasons of chronology and artistic impact, the U. S. World's Fair Commission decided early that such an adventure could not be presented in traditional motion picture form. Nor could a sufficient volume of viewers be moved into and out of anything resembling a conventional theatre for this journey.

In a decision which might make the U. S. Pavillion the most popular attraction at the giant Fair, it was determined to transport the audience through the colorful adventure, giving visitors a spine-tingling sense of participation in the nation's past, present and future adventures and helping viewers from faraway places to better understand how our melting pot has forged such an adventurous spirit.

"American Journey" audiences will be transported in groups of 55, in specially designed open-top conveyances. The 15-minute adventure, dramatically presented via films projected on more than 130 individual screens, will take the viewer through our decades of surging invention, exploration and enterprise.

Each contour seat in each moving conveyance will be individually-equipped with stereophonic speakers in the headrest. In this way, the story-line narrative, music, and sound effects will be molded into the varied tempo of the visual adventure.

Parenthetically, it may be noted that foot-weary crowds at the Fair will relax completely in the contour seats of the terraced, open-top conveyances transporting them over the one-quarter mile course. And it's all free.

The enormous variety of shapes and sizes of the 130-plus screens are a dynamic part of an overall story-line plan. Mood and dramatic impact play a key role in the startling arrangement of screens planned to take audiences from the oceans' depths to the far reaches of space.

More than 100 film projectors will unreel the story of our growth and inventiveness, from the flat panoramas of early settlements on the baked plains to the vertical roar of an Atlas booster surging toward outer galaxies. From a cotton gin to an atomic submarine; from the bow-and-arrow to the Spirit of St. Louis to the miracle of modern freeways, the surge of America will unfold in space and time, in event and invention.

The "American Journey" project is developing at Cinerama's Redwood studio, in the Mar Vista section of Los Angeles. Here, producer-director Jerry Lepard has assembled a crew of specialists to evolve, test and experiment.

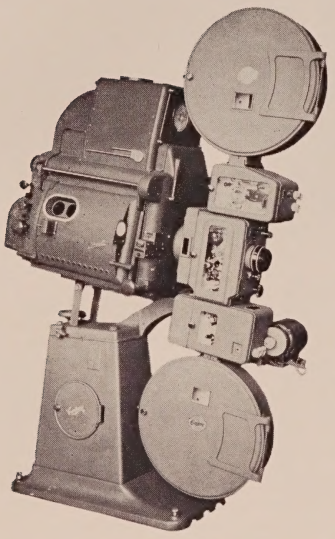
Cinerama camera crews were assigned to cover the nation to acquire the special footage needed. From Florida to New England, from Manhattan to the Rogue River, film was shot, some footage taken with new lenses for new methods of projection. Full-scale cooperation was obtained from an impressive group of museums and government agencies.

In all, Cinerama's "American Journey" is planned as a total experience, a startling adventure at every turn. "We fully expect," says Lepard, "that audiences may take this journey four times and have a new experience each time."

Century PROJECTION AND SOUND SYSTEMS

TRY THE *NEW* CENTURY PROJECTOR

. . . NEW Main Drives . . . NEW Film Traps and Gates



CENTURY'S standard or new 35-70mm projector

The NEW CENTURY projectors have more *desirable features* than any other equipment. You will find no "gadget improvements" on CENTURY equipment—everything is scientifically arrived at—to give you *full dimensional* reproduction of picture and sound, with trouble-free operation.

HIGH EFFICIENCY MECHANISMS. CENTURY projectors require almost no maintenance. They contain fewer parts in simple arrangement so that stress and wear are at a minimum. The ingenious design of the main drive shaft eliminates the pinion and stud unit of the soundhead coupling and provides a more positive trouble-free drive, means less trouble, lower maintenance, less vibration, sharper pictures . . . finer projection.

CLEAN, TROUBLE-FREE OPERATION. CENTURY has reduced lubrication headaches. There are no oil sprays or oil baths to mess up film and projection room. Oil-less bearings and glass-hard steel gears rule out bindups.

MAXIMUM LIGHT PROJECTION. The mechanism is designed for f/1.5 optical system and 4" diameter lenses and will accommodate the latest high-intensity arc lamps.

WATER-COOLED PROJECTOR APERTURE. Another CENTURY design. CENTURY'S non-condensing, slide-in, water-cooled aperture is a model of simplicity to use and it will pay big dividends in improved projection.

CURVED FILM TRAPS & GATES. CENTURY curved gates are patterned after the well known CENTURY film trap and gate. This sturdy precision design provides positive positioning of the film—therefore positive focus. The aperture plate is an integral part of the film trap and serves to maintain correct focus.

Century

ALL-TRANSISTOR SOUND SYSTEMS

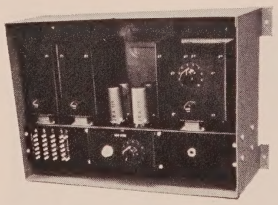
SINGLE CHANNEL • FOUR CHANNEL • SIX CHANNEL

the newest achievement in modern electronics!

- ★ Entirely eliminates vacuum tubes, transformers, heavy condensers, preamps, photocells, etc.
- ★ Fewer, simpler, long-lasting components. Incredibly greater reliability. Minimal maintenance.
- ★ Power losses reduced to a minimum.
- ★ Improved audio quality—remarkable sound definition.
- ★ Lower installation costs.
- ★ No more racks of equipment. Big savings in weight and space requirements.
- ★ Electronic switching—no complex mechanical switches, no relays.
- ★ All transistor power amplifiers with visual overload indicator and automatic protection.

Each CENTURY installation can be selected to meet the physical or financial requirements of any theatre or drive-in.

CENTURY sound reproducers feature the famous *hydro-flutter suppressor*, exclusively —winner of an Academy Award because it is a "fundamental improvement in film drive" and "results in improved quality in the theatre." (Citation of the Academy of Motion Picture Arts and Sciences.) CENTURY sound has unusually high fidelity due to the low flutter obtainable with CENTURY sound reproducers.



This wall mounted case—ONLY 17" x 12"h. x 7"d. contains the complete sound system for your theatre.

Recipient of the SMPTE SAMUEL L. WARNER AWARD 1962

See your CENTURY dealer or write:

Century **CENTURY PROJECTOR CORPORATION**

NEW YORK, N. Y.

Ashcraft's Core-Lite And Super-Core-Lite Lamphouses

Claims Savings In Operating Costs With High Light Gain

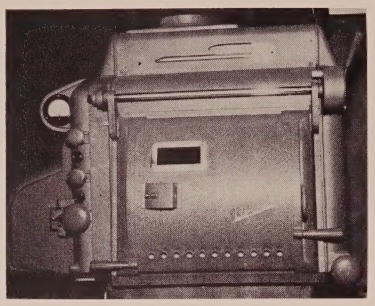
■ The C. S. Ashcraft Manufacturing Co. recently introduced two new projection arc lamps with a system of light projection optics (patent applied for) entirely different than those used by any other lamp in the past.

They call it the Core-Lite system of arc lamp optics and identify these new lamps as the Core-Lite 35/70, and the Super Core-Lite 35/70. Each lamp can be used in connection with 35mm or 70mm projectors and does not require the use of a beam spreader or extra optical elements, nor is it necessary to re-position the entire lamphouse when changing from 35mm to 70mm operation.

A quick and simple re-positioning of the positive carbon 1/8" nearer to the reflector does the job in less than three seconds.

The difference between the Core-Lite optical system and all others is in the operating distance between the reflector and aperture plate. The distance is 29½" on each lamp. It is from 2¼" to 6½" shorter than other arc lamps. This requires a change in the distance from the positive carbon crater to the reflector, and the combination of these two changes make possible the transmission of pure white light through the projection lenses to the screen, with up to 100 per cent white light distribution resulting.

All of the useful white light rays of the core of the positive carbon reach the screen while the objectionable red, brown and yellow rays of the shell or rim of the carbon are dissipated on the projector cooling plate around and away from the film area. This also removes much of the heat from the film because the focal point of the light beam in the Core-Lite system is not on the film. Less focus drift is noticeable and high speed lenses, especially those with extremely short focal lengths (1.80" to 3"), may be used with none of the faults attendant to their use with other types of arc lamps. When properly installed, there is no "hot spot" in the system.



The Core-Lite 35/70mm.

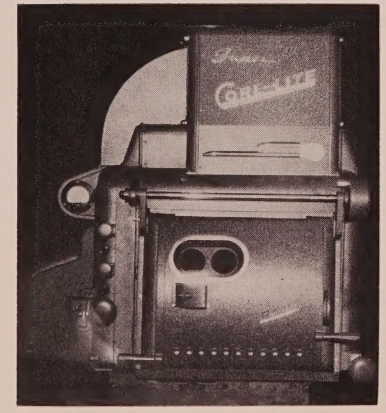
The Core-Lite 35/70 is popular because of its broad range of operation (from 75 to 120 amperes and arc volts from 47 to 56). The 11mm diameter black rotating positive carbon is used throughout that current range. A 5/16" copper coated negative is used between 75 and 90 amperes, 11/32" between 91 and 105 amperes and 3/8" between 106 and 129 amperes.

A 16" reflector is used throughout the entire current range because the use of a larger reflector with an 11mm positive carbon is not necessary at the prescribed working distance. Balcold reflectors are recommended in current ranges above 92 amperes.

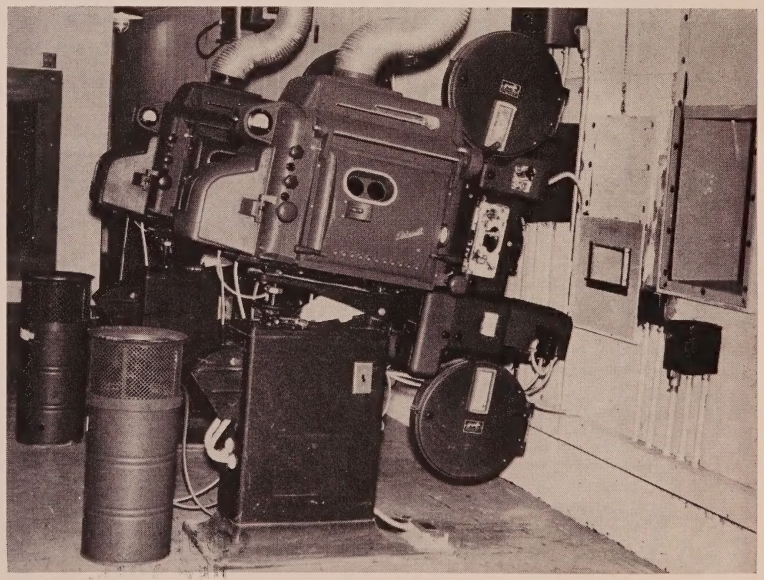
The economy of operation of the Core-Lite 35/70 arc lamp is as important as its light making capabilities. Savings between 35 per cent and 50 per cent in carbon costs can be expected, depending upon the types of lamps replaced, according to statements of a factory representative. For example, if lamps burning 8mm x 9 negative and 9mm x 14 copper coated carbons at 75 amperes are replaced with Core-Lite 35/70's, the carbon saving can be as much as 35 per cent with greatly increased screen illumination with a higher percentage of white light distribution. Greater savings are realized (up to 50 per cent) if lamps burning 10mm positives at 100 amperes are replaced with Core-Lite 35/70's.

Hundreds of small to medium-sized drive-ins now using Suprex or other dated types of arc equipment would find a demonstration of the 35/70mm Core-Lite a surprising experience, since the new lamps meet the needs of these theatres in the light department at a substantial savings in operating costs.

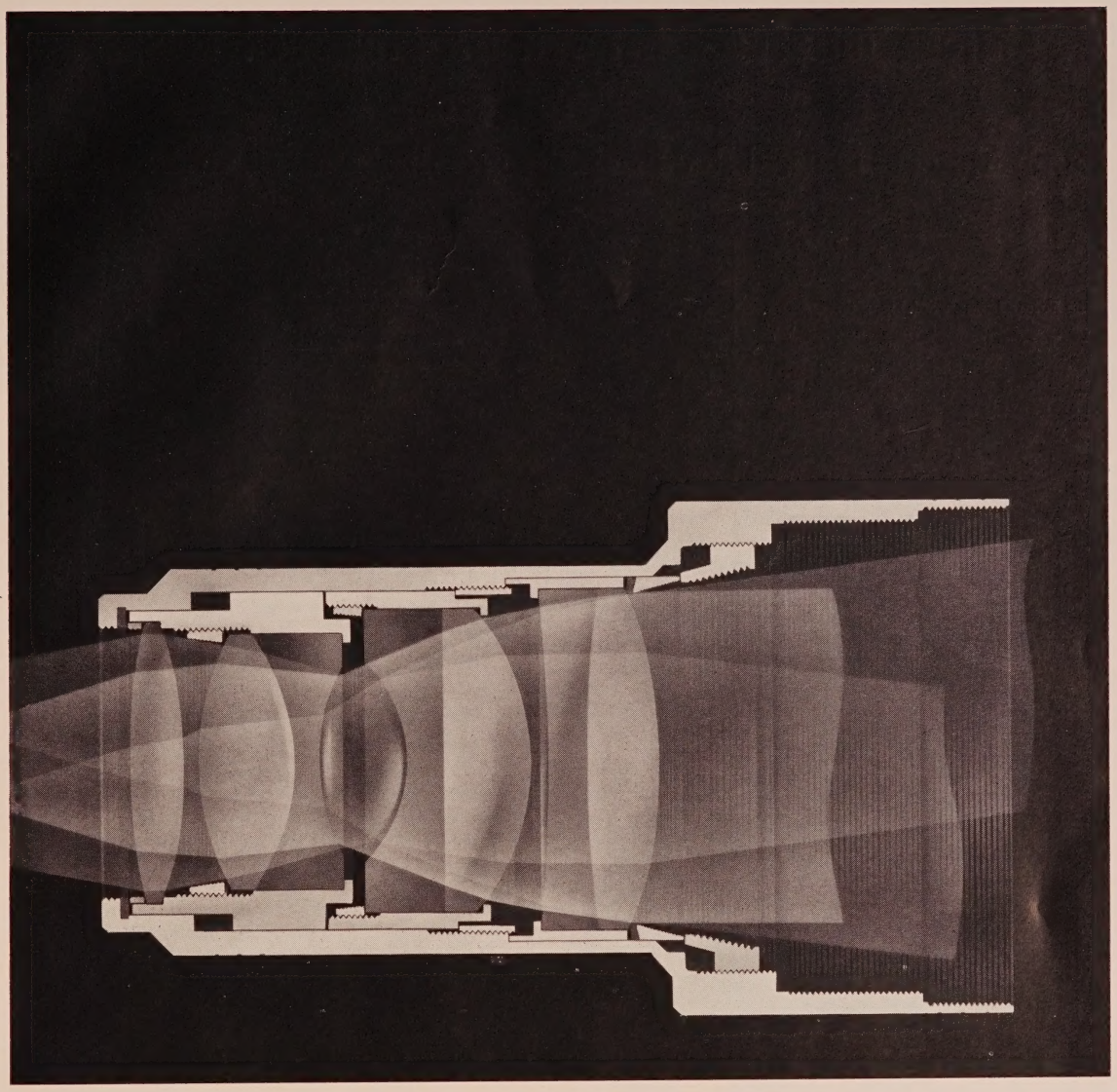
The Super Core-Lite 35/70 has an even broader current range. That lamp may be burned between 120 and 165 amperes and at arc volts between 56 and 66. A 13.6mm diameter black rotating positive carbon is used throughout its current range. A 7/16" x 9" Orotip Special (National L-1132) is recommended. This lamp uses an 18" Balcold reflector. According to an Ashcraft spokesman, the Super Core-Lite is truly a phenomenal light maker, in that the lumen output far exceeds requirements per kilowatt of electricity consumed. It is the recommended lamp for use in drive-in and indoor theatres with large screens where maximum light output is required.



The Super Core-Lite 37/70mm lamp.



Recent installation of C. S. Ashcraft's new Core-Lite lamps at N. Y.'s Cinema I.



America's number 1 source of optimum image quality!

Kollmorgen Projection Lenses, of course! These highly corrected, multiple-element optical systems are unsurpassed. They offer the screen image with sharp focus, excellent contrast, uniform illumination and freedom from color fringes that the motion picture industry demands today.

Proof? Kollmorgen Projection Lenses are used extensively with Cinerama. They are standard equipment in more than 70% of American theaters.

Why such leadership? Optical excellence plus customer oriented sales and service. More than 50 standard projection lens models are always in stock for prompt off-the-shelf delivery. Custom modifications, periodic checks and repairs are handled promptly. Loan lenses are available.

Get all the facts! Ask your equipment dealer for the new 1964 Kollmorgen Projection Lens Catalog, or write us direct.

K C **KOLLMORGEN**
CORPORATION
NORTHAMPTON, MASSACHUSETTS

Strong Introduces New Futura Projection Lamps

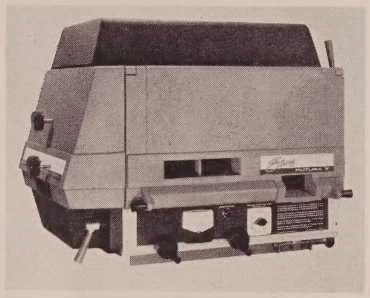
Lamp Matches Optical Requirements Of All 35mm, 70mm Projectors

■ A completely new projection arc lamp, the Futura, was introduced to the trade this year by the Strong Electric Corp., of Toledo, Ohio.

The Futura lamps, available in three ratings for operation at current ranges from 75 amperes to 160 amperes, may be used in indoor theatres with screens up to 65 ft. and in drive-ins with screens up to 120 ft.

The Series 93,000 Futuras are reflector type, direct current, high intensity projection arc lamps using angle trim and are adaptable to all 35mm and 70mm professional projection equipment.

The Futura I utilizes 11mm carbon trim burning at 75 to 105 amperes; the Futura II with automatic crater positioning, uses 13.6mm carbon trim burning at 120 to 160 amperes; and the Futura II with automatic crater positioning can be used with an 11mm carbon trim burning at 100 to 125 amperes.



Futura II

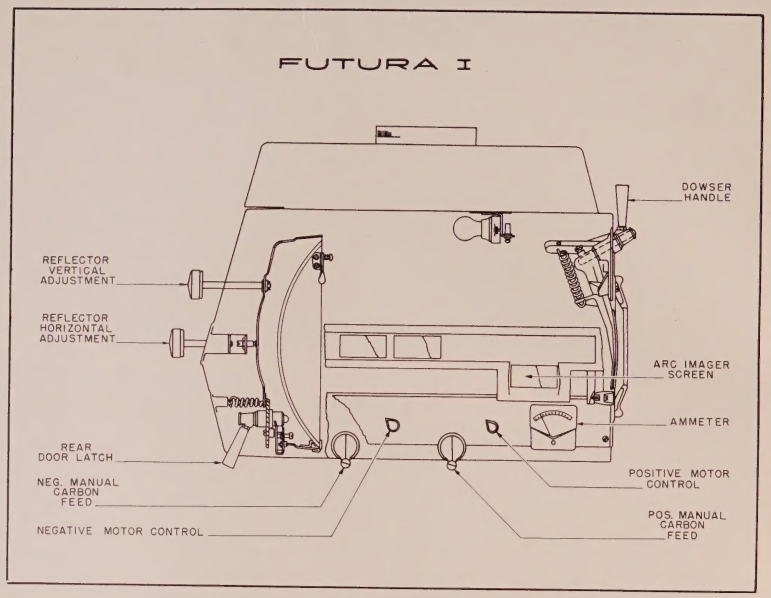
The economical Futura I uses either a National LO109, 11mm X20″ Positive with a 5/16″ copper coated Orotip "C" negative for 75 to 85 amps, an 11/32″ copper coated Orotip "C" negative for 86 to 105 amperes—or the Lorraine 11mm x 20″ Grade 3193 Positive with a 5/16″ Grade 559C negative for 75 to 85 amperes and the 11/32″ Grade 559C for 86 to 105 amperes. The current ranges specified are approximate and, under certain conditions, the 5/16″ negative can be used at slightly higher current ranges and the larger 11/32″ negative at slightly lower currents.

The power source for the Futura I can be either a generator or rectifier designed for angle trim arc service with a no load voltage at least 20 volts above the arc voltage.

An exhaust system of 8″ in. diameter or the equivalent duct size must be installed along with an exhaust blower rated at a minimum capacity of 750 cu. ft. of air per minute.

A single knob moves the entire arc burning assembly in relation to the reflector focal point, should a change from 35mm to 70mm projection be required. Silvered reflectors are provided for lamps burning at less than 95 amperes, while a big, 18 in. first surface Tuf-Cold Reflector is provided for lamps burning at 95 amperes and above.

If the Futura I is to be used for 70mm projection, the manufacturer recommends operating the lamp at above 95 amperes. Arc voltage ranges from 49 to 61 volts d.c., corresponding to the low level of 75 up to a high of 105 amperes.

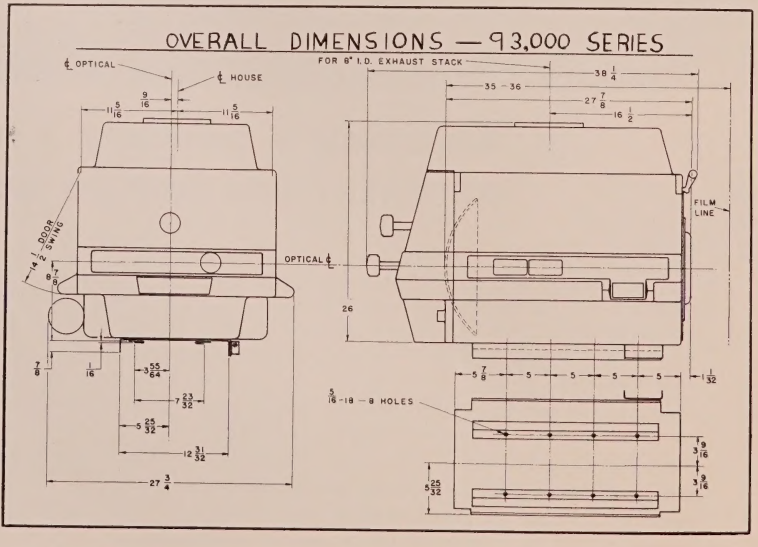


A calibrated scale with reference pointer permits the precise reset of burner focus once the 35mm and 70mm positions are established.

For arc currents below 135 amperes, a choice of either water or air cooled heavy duty silver positive carbon contacts is offered. The 13.6mm trim Futura II for currents above 135 amperes uses water cooled contacts only.

In operating, the position of the positive carbon in reference to the arc imager wire is controlled by the speed of the positive feed motor. Feed rates are pre-established throughout the current ranges, and, for the lamps without automatic crater positioning, adjusting the feed cranks is necessary only when

(*Continued in next column*)



Traffic Control

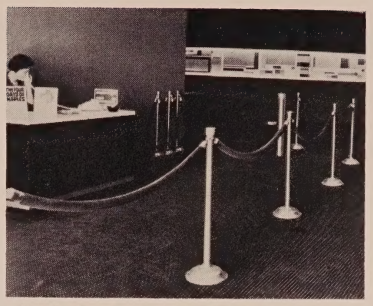
■ One of the largest pedestrian traffic control problems in history is being solved for the New York World's Fair with the help of Lawrence Metal Products, Lynbrook, N. Y., which has specialized in crowd control equipment since 1881.

Lawrence's new developments in technology, materials and design are available to provide the most efficient traffic flow possible for the smaller but no less troublesome crowds welcomed in theatres everywhere, both indoor and drive-in.

The company provides a complete line of posts, ropes, chains and other products and stands ready to assist exhibitors with suggestions for layout and traffic flow. As a matter of fact, Lawrence products are regularly specified by leading architects and designers.

In addition to posts, ropes, and chains, Lawrence also offers turnstiles and gates, stair rails, bar rails, smoking receptacles, and exhibit booths in a variety of styles and designs to fit any decor, with a wide choice of materials and finishes.

Theatres and other places where the public gathers have a safety problem to consider as well as a traffic control problem, and the wide variety of styles in posts, ropes, and railings available from Lawrence assures that each individual situation can find something to fill its needs.



It takes entirely different units, for instance, to do the job on a carpeted floor, compared to an uncarpeted surface. Many modern theatres are becoming more than just places where movies are shown. They are more likely to be used as well for a wide variety of community activities. In such situations, it is impractical to have fixed posts and ropes. For these theatres, Lawrence provides portable equipment that can be set up and removed as needed.

When the theatre lobby, for example, becomes an art gallery for an exhibition, it can be rearranged through use of Lawrence posts, floor sockets, and caps quickly and efficiently. The caps will fit flush with the floor surface for neat and safe closing when not in use.

Drive-ins, of course, depend on efficient traffic flow for maximum concession returns, and here again Lawrence has everything the showman needs in the way of railings, turnstiles, etc.

---

the arc is struck.

A constant curtain of forced, cool air flows over both surfaces of the reflector, greatly reducing thermal stresses which might result in reflector breakage. This air current also keeps the products of combustion off of the reflector surface. A self-contained centrifugal blower ventilating system cools the carbon feed mechanism and also the lamp base.

The mirror is integral with the rear lamphouse door and swings completely out of the way to facilitate retrimming, cleaning of the lamphouse and maintenance of the reflector.

The Futura II, as was mentioned, is equipped with an automatic crater positioner which operates over the complete range of the lamp. Once the burner has been focused to the reflector, a constant white screen light of stable intensity and color, evenly distributed over the screen area, is obtained and held without adjustment.

A single, Bi-Power silicon stack transformer-rectifier is recommended as the ideal power supply for two Futura lamps.

The motor gear box and the ball bearings in the motors are factory lubricated and sealed to retain the grease and exclude any dirt. The lubricant will last two years.

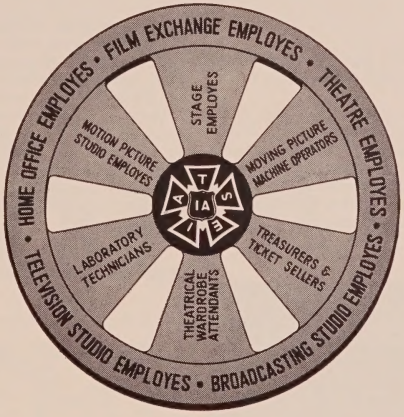
The new lamphouse design offers more than good looks—it permits a lower silhouette for cramped quarters. Height of the lamphouse is 26"—length, 381/4".

Spot focusing never disturbs the equilibrium of the arc since the electrode spacing is not disturbed. The correct position of the positive crater is automatically controlled by a sensing element which governs the speeds of the separate positive and negative Bodine geared head motors, advancing the carbons as consumed to maintain a uniform gap.

A single manual adjustment controls both carbon feeds and readily allows for the burning rate to be tailored to the length of the reels so as to permit the most efficient use of carbons. The positive can be burned at from 7 to 20 inches per hour, as desired.

International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canada

Affiliated with the AFL-CIO



RICHARD F. WALSH
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Suite 1900
1270 Avenue of the Americas
NEW YORK 20, N. Y.

New Ballantyne Transistor Amplification System

System Eliminates All Photo Cells, Vacuum Tubes, And Relays; Flexibility In Circuitry Claimed For Plug-In Type Equipment

By Gene Poole

Engineer
Ballantyne Instruments & Electronics, Inc.

■ In January, Ballantyne Instruments and Electronics, Inc., Omaha, Nebraska, announced a new, all-transistorized amplification system featuring greatly improved sound quality and flexibility. Company officials said then that the improvement in sound quality was most outstanding. They described it as a true hi-fidelity system offering great clarity and presence.

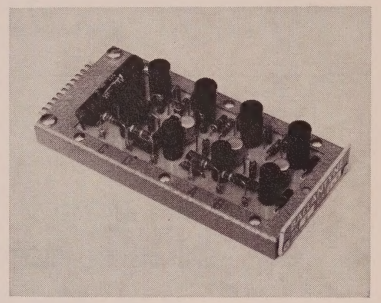
Operators of theatres who have installed this system are enthusiastic. At this date, Ballantyne has installed or has orders for more than 50 of the systems.

The new amplification system is manufactured in three units. Each unit measures only 7½" deep by 10" wide by 26¼" high. The system eliminates all photo cells, vacuum tubes and relays. As the result of the use of transistor components, there is no problem of heat dissipation. A second feature is enormously improved reliability, because the transistors used are designed to operate well within power requirements, thus giving a very high safety factor.

Field Tested

The new amplification was given a thorough program of testing, which began early in the summer of 1963.

Installations of the system have been made in Poughkeepsie, New York; Lakeland, Florida; Johnstown, Pennsylvania; the Liberty Plaza, Lincoln Knolls and Boardman Plaza in Youngstown, Ohio; Cumberland, Maryland; Denver, Colorado; Akron, Ohio; Fairless Hills, Pennsylvania, and many others.



Plug-in type magnetic pre-amp Model PS-1 is a standard component of the 6-4-1 transistor system.

All-Electronic Switching

There is great flexibility in circuitry. All switching is done electronically. Flip-flop circuits change states on command from switches. This includes electronically switching from six-track on one machine to another.

The system also changes from six to four-track to optical; and from 70 to 35mm film. The operator, by merely observing indicator lights and using the proper button, is able to change from left to right projector and to non-sync in order to use either music or microphone.

Non-sync has a line selector amplifier which is used for any desired input, such as mike, tape or auxiliary. You can do this from any position, left, right or center of the projector installation. The system has a projector muting amplifier which diminishes volume on all channels except the center when announcements are made.

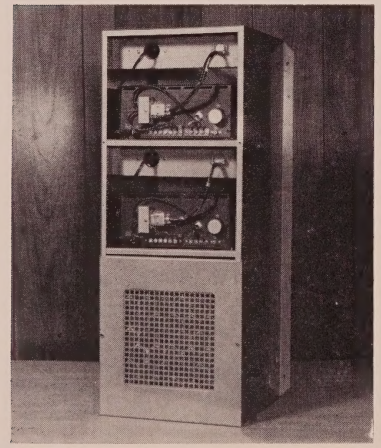
Each magnetic head has its own pre-amplifier and equalizing network, plus balance controls that are in the circuit in such a manner as not to affect frequency response; and each one has its own optical pre-amp as well. The output terminal impedance of the pre-amps is 500 ohms at .5 V. output. Left, right or non-sync units have station selector amplifiers which select the correct channel at the command of the operator.

Plug-in Construction

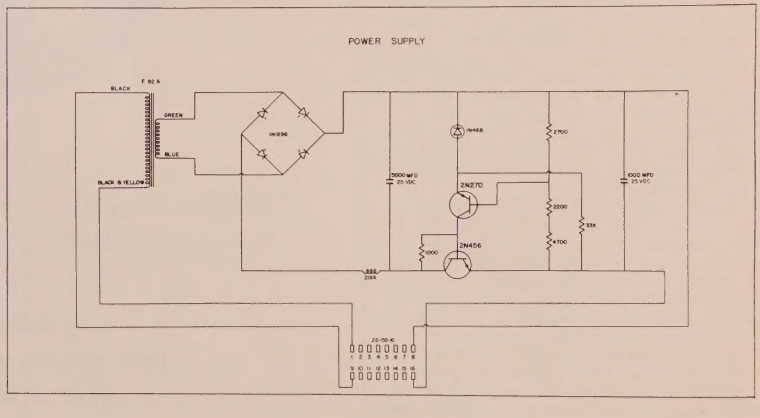
All major components are of the plug-in type, so that any change in equipment can be made immediately, and by the operator. The company recommends that both pre-amplification and the power amplification be used on all indoor systems. In outdoor operations, it recommends that the well known Ballantyne conventional power amplification be used.

A good example of adaptation is the RKO Orpheum in Denver, where a complete 6-4-1 Ballantyne pre-amp system was installed to feed into existing tube type amplifiers of another manufacturer, thus modernizing

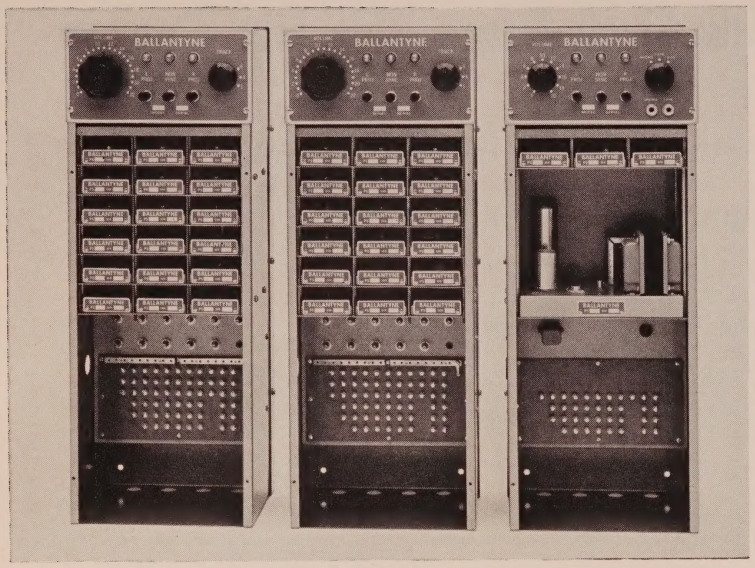
(*Continued on next page*)



Power amplifiers in the new Ballantyne Transistorized System.



Wiring Diagram For Power Source



Ballantyne's system is contained in these three components. Each measures only 7½" deep by 10" wide by 26¼" high. All components are of the plug-in type for easy changing and servicing.

the system to six-track capability. The power supply is electronically controlled, using Zener diodes and transistors. It will maintain a constant output voltage of 18 V ± .5 V., from a line voltage of 100 to 140 V., A.C.

The new transistorized equipment is offered as an integral part of the Ballantyne All-in-One Equipment Package.

Ballantyne is a division of ABC Vending Corp., with offices and manufacturing facilities at 1712 Jackson Street, Omaha, Neb., 68102.

Plans For Conn. Theatre

■ Southern Connecticut's largest regional shopping center, the Connecticut Post Center in Milford, will be the site of a new 1,500 seat motion picture theatre.

General Drive-In Corporation, of Boston, operators of first run indoor and drive-in theatres on the Atlantic Coast, revealed that a 21 year lease had been signed with Atlas-Milford, Inc., of Manhasset, N. Y., owner-builders of the giant shopping center complex.

Plans call for a 20,000 square ft., 1,500 seat motion picture theatre to be built at the apex of the shopping center where the New England Thruway exit intersects with the Boston Post Road. Construction is scheduled to begin in the near future, so that a fall opening date can be met by General.

Richard Smith, President of General Drive-In, said that the Boston architectural firm of William Riseman Associates had been commissioned to draw up plans for the house.

Riseman designs have been used in the past by the chain, which boasts some of the most striking of the recent shopping center theatre designs.

Principal tenant in the shopping center, which contains 36 stores, is Alexander's.

General Drive-In was one of the earliest chains to look to the shopping center as a potential site for locating new, first-run motion picture theatres. It's series of "Cinemas," the first of which was completed in 1960, traditionally embody the best elements in modern construction and design.

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Dimension 150 New Single-Image Wide Film Process

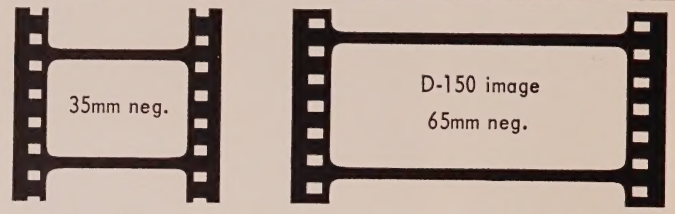
70mm Can Convert To New System By Installing Special Lens And Screen

■ There has been some confusion among exhibitors during the past year with the debut of several new screen techniques, one of which is a process named Dimension 150.

Developed by two University of California instructors in audio-visual education, Dimension 150 is fundamentally a single-image, wide film process (65-70mm) for projection on a deeply curved, giant screen.

Developed over a period of years by Dr. Richard Vetter and Carl Williams, the process generated much enthusiasm during its trade showings early in the year. The system uses a variety of wide-angle lenses in the photography of a film, and new optical techniques in printing and projection.

Standard 65mm camera equipment is employed in the shooting of features, though special D150 lenses are used. The film used is standard 65mm color negative, with a gain in image area over 35mm of 250 per cent. Fields of view for camera lenses range from 50 degrees to 150 degrees, which the developers say is most appropriate for ultra-wide screen application while providing for extreme flexibility in set construction, lighting, photography, etc.



Comparison of two negatives shows greatly increased film surface area of 65mm process.

Motion picture producers and technical experts in the field of cinematography have expressed great interest in D150, since the results obtained show the problems of image-overlap present in multi-lens systems has been overcome, while the sensations of audience participation and realism are retained.

D150 is said to offer producer and exhibitor maximum advantage throughout playoff, since big, deeply-curved screen can be used for "hard ticket" roadshow policy engagements, while the original prints may later be converted to standard, flat-screen 70mm and 35mm reduction prints for subsequent runs.

Requires 70mm Equip.

A standard 65-70mm optical printer is used in processing the color negatives, while specially developed printer lenses "correct" the image for deep-curve screen projection. Use of the special lens permits footage previously shot in standard 70mm to be "corrected" for obtaining prints suitable for the D150 screen. The image area on the D150 prints allow for a six-track stereo sound-on-film track.

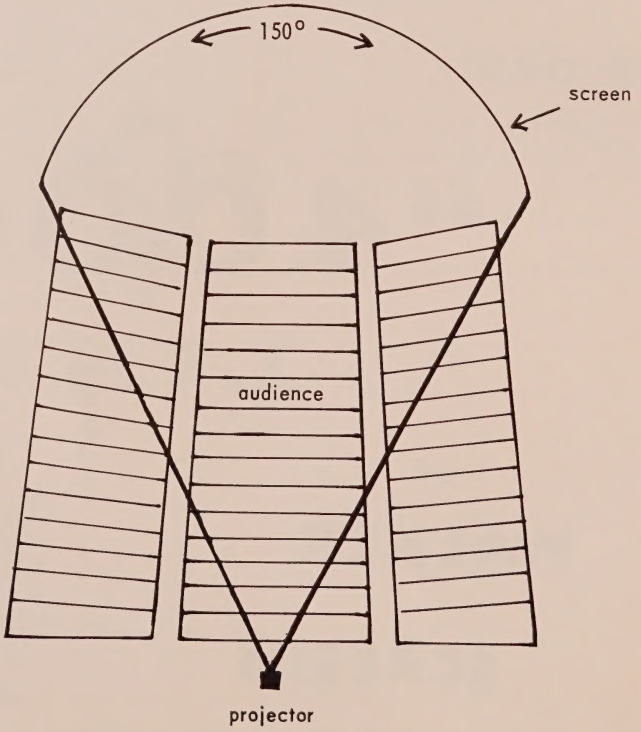
Standard 70mm projection and sound equipment is used in the theatre for showing the prints. Special projection optics provide extreme wide-angle projection, in addition to further "correction" of the image to insure viewing of a distortion free picture.

Changeover Simple

A single projector is employed in the technique, throwing to a screen ranging from 120 to 150 degrees of arc, depending on the physical features of the theatre. Typical screen size for D150 projection runs 34 ft. high by 92 ft. wide. Screen aspect ratio for the process is 2.7 to 1.

Theatres currently equipped for 70mm can make the conversion for D150 presentation by installing a special screen and changing lenses on their 70mm projectors. Prints have already been tested for conversion of other wide-screen processes, such as Todd-AO, to D150 with good results.

Standard prints for 35mm situations can be made much the same as reduction prints are made from 70mm stock at present.



Century Theatre Acoustic Compensator

■ The Century Theatre Acoustic Compensator is an entirely new and unique device to provide the motion picture theatre with a fast and accurate means of adjusting the frequency characteristics of multiple channel theatre sound systems for the best possible sound reproduction from any and all films.

The Compensator is engineered and designed as a fully contained, compact unit which has no insertion loss nor does it require changes in system gain or amplification.

It can be added to practically any multi-channel sound system.

The photos show (Figure A) the Century Acoustic Compensator installed in the Junction Box of a Century 6/4/1 Channel Sound System, (Figure B) the unit's Front Panel with adjusting controls.

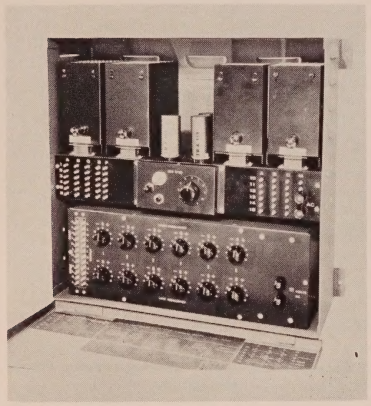
The Century Theatre Acoustic Compensator is new in principle and should not be classified nor compared with equalizers usually incorporated in theatre sound systems.

The input for the Compensator is a bridging type having an impedance of about 100,000 ohms (1K). It will therefore connect to most pre-amplifier outputs.

The output is high impedance and will connect to the input of power amplifiers having input impedances of 1000 ohms or higher. In other words the output will simulate the output of the average pre-amplifier.

It can be used at a remote distance (in the auditorium) by using shielded cables for the connections.

Figure A



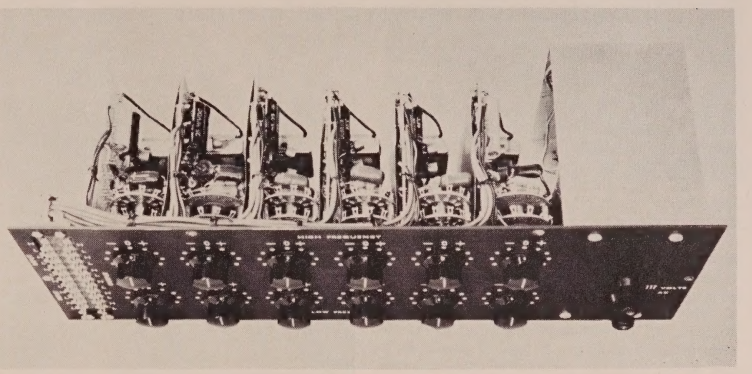


Figure B

Theatre Television

(*Continued from page* 36)

permit a drop to 60 percent.

The projector operates on the FCC-approved color system used for commercial color tv. It also can operate on higher resolution systems for special purpose displays.

The "control layer" system of television projection was discovered in 1939 by Dr. Fritz Fischer, professor of Applied Physics and director of the Department of Industrial Research at the Swiss Federal Institute in Zurich. Further work on the new method was conducted by professor Ernst Baumann of the Institute. His contributions were succeeded by the efforts of Dr. Edgar Greener, A. G., of Zurich, then by a joint effort conducted by Gretag Limited, subsidiary of Ciba, Switzerland, and Philips of The Netherlands.

Nathan L. Halpern, president of TNT, said that the new color system was a further development of the already widely used black and white Eidophor systems. He said, "There are now 124 black and white Eidophors in field use. These projectors have maintained an extremely high level of trouble-free performance."

The new Color Eidophor is in commercial production. The system is enclosed in a mobile unit weighing 1,100 pounds.

General Electric is credited with the development of a light valve projector, called the Talaria, which can throw a TV picture on a large sized (25 ft. x 33 ft.) screen with adequate brightness in full color, or black and white.

Until the Talaria was introduced this past

(*Continued on next page*)

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Ceiling Panels Add Acoustic Control And Decor

Fibreglass Panels Absorb Sound, Are Light, Add Visual Interest

■ The theatre owner, architect, and designer, will find the problem of choosing the correct acoustical surface for the new or redecorated auditorium a more simple task today than in years past, thanks to extensive material improvements in the field of ready-made ceiling surfaces.

When making this important choice, sound absorption properties of the material under consideration remains the most important consideration in any final selection. Today, a wide-range of panel-type inlay ceiling surfaces, all pre-finished and rated for sound absorption coefficients, is readily available to the person with the problem of interior sound control.

Measuring Sound Power

One of the newer manufacturing materials used in these panels is fibreglass. Lay-in panels of fibreglass, available in a variety of surface finishes, are well suited to theatre auditorium usage, providing a surface that is flame resistant, lightweight, attractive, sound absorbent, and has good light reflective properties.

When evaluating surfaces available for finishing ceilings and walls with an eye towards good sound control, theatremen can use a standard rating figure arrived at by testing a material for its sound containing powers. Engineers measure what fractional part of the sound power directed at a surface is absorbed, and arrive at a sound absorption coefficient, which is of prime import when considering such a surface for auditorium use.

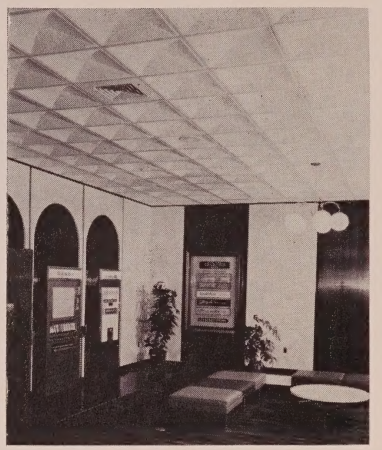


Photo of lounge area containing recessed vending machines at Wm. Goldman Theatres' Orleans, Phila, Pa., shows unusual Johns-Mansville ceiling.

cal panels, the three dimensional inlay with concave surface, has been finding acceptance in the motion picture theatre due to its ability to absorb a high percentage of the direct and random sound striking within the vaulted, fibreglass surface.

These, and other styles of fibreglass panels, including the more familiar flat sheets, are supported by a light grid system of formed metal sections suspended from overhead. Examination of the material specifications for Acousti-Shell, a stylish creation of Johns-Manville which utilizes the vault-shape, shows how well such a product meets the particular requirements of the theatre auditorium.

A two ft. square panel of this fibreglass lay-in type ceiling material is two inches thick, yet weighs but 0.15 lbs. per square ft., or 0.60 lbs., with an unpainted fibreglass fabric surface. With a textured, painted surface, weight per panel is still less than a pound, with acoustical properties remaining excellent. Figure "A" shows the sound absorption coefficients of Acouti-Shell for both type surfaces. *(The coefficients may be taken as random incidence absorption coefficients, since the technique of random introduction of sound into the test chambers was used.)*

Figure "A" on Page 49.

If You Can't Paint

The material has a flame resistance rating of Class A—Incombustible.

Exhibitors will also be interested in this type of product for redecorating possibilities for many reasons. For one, the ceiling surfaces in many older theatres belonged to the acoustical plaster category. These, and other surfaces, rely on porosity for maintaining the ability to absorb sound waves. Attempting to repaint ceilings finished in these materials has always presented a problem, since paint tends to diminish, or clog completely, the size of the surface pores.

The recommended practice of using an ex-

(*Continued on page* 49)

Ample Power Available

In the modern motion picture theatre, sound control remains a problem associated with killing undesirable reverbrations in the auditorium. With the power available in today's amplification systems, auditorium planning is no longer as critical as it was when sound loss had to be kept to a minimum. Using the high absorption power of some of the new acoustical surfaces to compensate for compromises in auditorium design is one method of avoiding elaborate interiors.

Just how efficient these newer materials are at killing unwanted reverbrations is truly amazing, especially when performance is matched with that of materials available in the past. Some of the surfaces effectively trap all of the sound that strikes them, while many have absorption coefficients of 0.75 (or 75 per cent absorption) or better. These high rates of sound decay also apply at a wider range of frequencies so that a material which performs well at the relatively low figure of 100 cycles per second also proves efficient at 500 or 5000 cps. With today's high fidelity reproduction at increased volumes, these factors have gained in importance.

A recent introduction in the field of acousti-

Striking lobby of the Orleans illustrates dramatic lighting effects that can be achieved using new lay-in type, vaulted acoustical ceilings.

New Ceilings

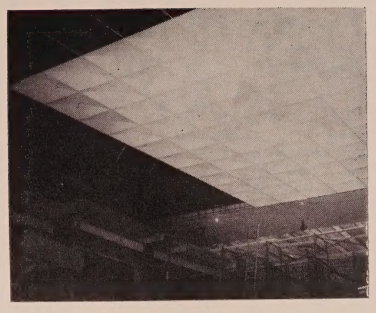
(Continued)

tremely thin paint, preferably applied with a spray gun, rules out the possibility of masking any grevious damage to the original surface. Again, the paint used must be of a light color if light reflection of the surface is to be kept at a fairly high level.

Painting, too, adds to the weight of the acoustic surface. Where surface movement is a factor, stiffening the outer layer by one or more coats of paint, especially when heavily applied through ignorance, or in an attempt to "cover" existing appearance, substantially reduces the sound absorption properties of the material.

The newer, inlay-type ceilings insure a good acoustical surface and offer the theatreman building from scratch, or redecorating, a wide range of designs and surfaces from which to choose.

The vault-type panels also add height to an area and create striking ceiling effects, as seen in the photographs accompanying this story. Various methods of lighting can create a play of shadows on the ceiling surface that adds visual interest as well.



Auditorium of Eric Theatre, King of Prussia, Pa., showing partially completed installation of vaulted, Johns-Manville Acousti-Shell ceiling.

Workman lifts fibreglass panel into place in suspended grid system at the Eric theatre. Two ft. square panels lift out for easy maintenance.

FIGURE 'A'

MATERIAL-ACOUSTI-SHELL	thickness	surface	Coefficients 125 CPS	250 CPS	500 CPS	1000 CPS	2000 CPS	4000 CPS	unit size tested	wt. Lbs. per sq. Foot	NCR test range
Vault	2"	Fibreglass Fabric	.76	.80	.65	.77	.80	.75	24"x24"	0.15	.70-.80
Vault	2"	textured painted	.64	.66	.67	.75	.72	.70	24"x24"	0.19	.70-.80
Flat	1/8"	textured painted	.70	.69	.66	.80	.84	.83	24"x24"	0.18	.70-.80

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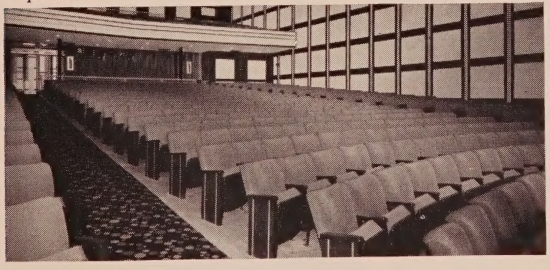

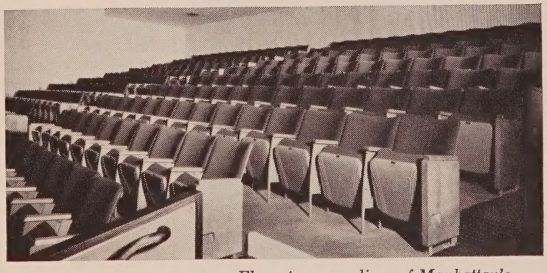

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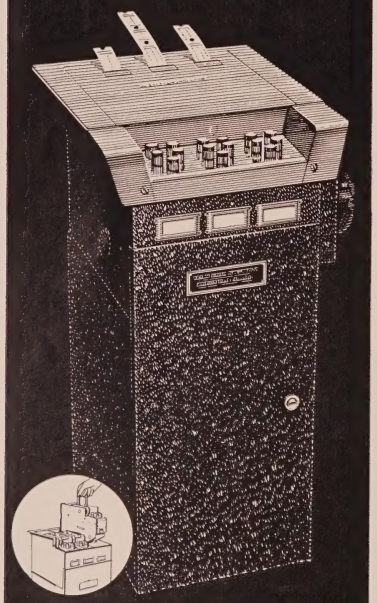

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view the inside of the booth. We have for years been putting little glass openings in the doors to the toilet rooms so that the kids will know that they are not alone and are being watched so as to prevent any damage to walls and fixtures.

Of course there has been a trend in introducing art into the decor encouraging local artists to display their paintings in the theatre. This should be encouraged as it helps to beautify the theatre, creates excitement and good public relations.

Of course, we all know the impact of shopping centers on theatre business and the escape from down-town areas to the suburbs. Most families have two to three cars. Distances mean very little but parking means everything. The shopping center was a natural for a theatre. It is not necessary for a theatre to be located within the confines of the shopping centers and in many cases it may be a detriment to the operation. Therefore, in some cases it would be better to construct a free standing theatre in the shopping center where it can be viewed from the highway for patrons to see that there is parking adjoining the theatre, and not necessarily involved in the super markets, etc.

There has been development of the "Cooper" type of theatre. This theatre is in the round which gives an unusual exterior treatment but of necessity reverts to the natural theatre plan where the auditorium is oblong in shape in its interior plan.

I know of no unusual innovation of theatre planning since the early days. The auditorium cannot be radically changed, in the spacing of the seats, in its acoustical treatment and sight lines. The lobbies and foyers of course are a great deal more flexible.

Another type being developed is the twin or piggy back theatre. This is not particularly new. I viewed one in Australia some thirty years ago with one theatre on the main floor and one theatre on the roof. I believe the development of the twin theatre has been generally dictated by booking of pictures rather than by architectural requirements.

Then there is the new cinerama dome theatre now under construction. This design is exciting but places a positive limitation on the seating capacity and flexibility of interior design by using the fixed geodetic dome principle. The present indication of costs involved in this type of theatre is not encouraging due to many factors, principally building department codes and as of this moment does not appear to be an economic or practical design.

Another type, of course, has been the development of the indoor-outdoor drive-in which has proved to be very effective in taking full advantage of all the possibilities of drive-in operation, matinees and bad weather. The allweather drive-in theatre has proved a successful design particularly in the northern part of the country but not too many have been built.

The main point sees to be—can one afford all these fancy theatres and great innovations.

As to the cost—during the 20's, despite the ornate theatre, we were able to produce theatres at approximately $400 per seat, exclusive of equipment. It appears now we were getting a great deal for our money. During the 30's into the 40's, principally by the redesign of the theatre and the elimination of the "fru-fru" frills, we were able to produce theaters as low as $100 per seat exclusive of equipment.

In the present boom, depending on the proportionate number of seats to the cubical contents with the natural equation of the larger theatres costing less per seat, the price range has been from $225 per seat to $300 and in metropolitan areas like New York as much as $400 and $500 per seat exclusive of equipment. It is reported that the concrete geodetic dome type of theatre under construction costs well above $1,000 per seat without equipment. It is very dangerous to quote prices generally because of differences in wage scales and codes in various parts of the country.

There are many ways of building a theatre. Of course, the simple way is to go out and buy a piece of land with enough parking, employ your architect, go to your bank and

(*Continued on page* 53)

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Sweepers
Underground Cable

BE SURE TO ADD YOUR NAME AND ADDRESS IN SPACE PROVIDED ON THE ATTACHED REPLY CARD.

get some money and build and equip the theatre. A method which is the popular one and in the spirit of our times is to use the O.P.M. method, "other peoples money." I have been called in to prepare so many pre-lease, pre-finance documents in shopping centers in so many different situations that I am almost an expert. I want to qualify my remarks that these opinions are purely my own and limited to my own experience.

(1) The speculative builder and developer offers to build a theatre. The necessary theatre parking has already been incorporated, the shopping center is in business or has been financed and the small amount of square footage required for the theatre structure is a bonus for the builder. Generally the speculative builder wants to construct a simple shell.

A knowledgeable tenant will request the builder to employ a theatre architect designated by him. The landlord and tenant agree on a fixed rental or a percentage, or both. The matter of taxes, and maintenance is negotiated. The theatre is to be built in accordance with the sketch plans and outline specifications attached to the lease, but in no way can be construed as working drawings. Before establishing the rental figure the builder, in consultation with the architect, establishes an approximate cost of the building, exclusive of equipment, and then determines what he believes the value of his land to be.

After the lease is signed the architect proceeds with the working drawings and the landlord proceeds to build. At no time is there a stipulated cost of the building in the lease. This type of lease puts a great burden on the architect who must wear two hats. He is being paid by the builder and has a professional responsibility to the tenant. The builder wishes to cheapen everything and to change interpretation of plans and specifications to his advantage. The tenant usually is anxious to get a better theatre than outlined, as he is not paying for it. It is just a big headache. All parties are dissatisfied and certainly the final theatre structure is affected.

(2) Another type of lease is where the builder feels that in an existing shopping center his land has already been paid for and all that he would require under the lease would be ten percent of his investment in construction cost. The tenant names the architect, tells the architect the kind of a theatre he would like, the architect works for the builder in creating this theatre and ten percent of the cost of the building would be the rent. Of course this is an unusual type of arrangement as far as the theatre tenant is concerned. He controls the theatre cost as he must approve the plans and the architect protects him in getting competitive bids.

(3) Another method is where the shopping center owner rents the land to be occupied by the theatre with certain guarantees of parking utilities, etc. for a fixed price per year perhaps against a percentage. The tenant employs the architect and builds himself. The landlord, in addition to providing the land, advances a fixed amount of money, which is paid to the tenant on the architect's certificate during construction. If the cost of the building goes over the fixed amount that is not the concern of the landlord.

It is easier to negotiate the rent on this basis rather than on the landlord's guess of what he can build for or what he thinks he can save by cutting corners.

Either of the last two methods have proved to be very satisfactory.

I hope that I have been able to give you some ideas for thought and have been some assistance in the future development of theatre building. I want to stress that I honestly believe you should call in your theatre architect before land is acquired or before the site is approved. There are many problems in public utilities such as sanitary, power lines, etc. that are not discovered until all documents have been completed. Your architect can protect you in these matters.

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LEASE FINANCE PLAN
TECHNICAL PLANNING
TOP GRADE EQUIPMENT
THAT INCLUDES NORELCO PROJECTORS
Soundheads — Lamps — Projectors — Amplification Speakers — Seating — Screens
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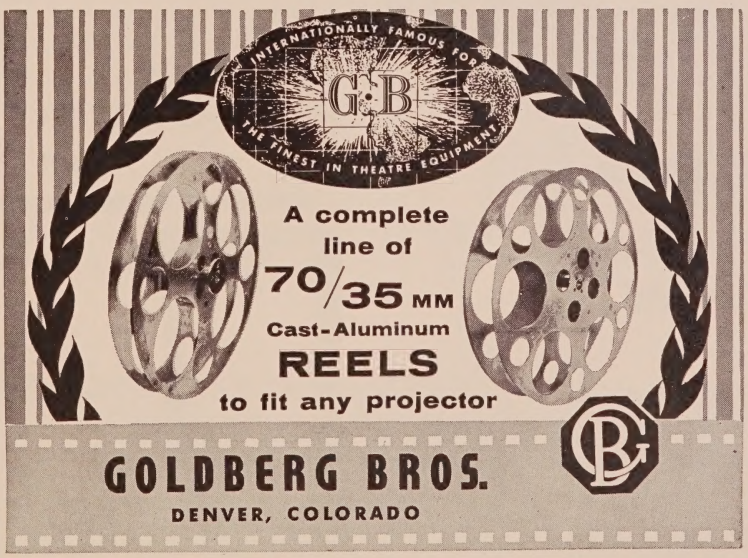
1712 JACKSON ST. OMAHA, NEBRASKA 68102
A DIVISION OF ABC VENDING CORPORATION



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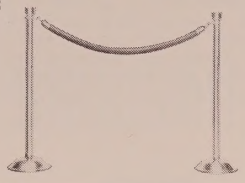

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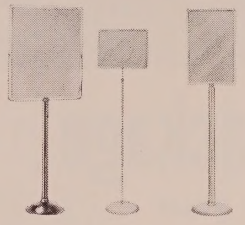

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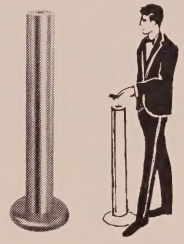
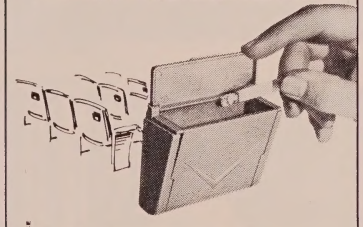


ASH RECEPTACLES FOR THEATER SEATS



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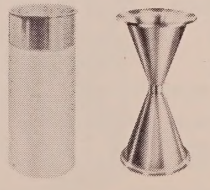


CLEAR UNBREAKABLE PLASTIC

See your local dealer or write for our new catalog.

LAWRENCE
METAL PRODUCTS, INC.
60 M Prospect Ave., Lynbrook, N.Y. 11563

Theatre Television

(*Continued from page* 47)

March, obtainable brightness levels were such that only black and white pictures proved satisfactory for large audience viewing.

General Electric claims that the Talaria projector provides a picture with brightness, contrast ratio, geometric accuracy and color fidelity which compares very favorably with color film.

The key factors which make possible the capabilities of this projector are the development of a special control fluid, the development of a novel light gathering system to utilize the very high light output of a 5-kw xenon arc lamp, and a simplification of the projection optics wherein all three primary colors are projected with only two output light beams. This dual-beam method results in a simpler and more reliable projector, and substantially simplifies the problem of achieving and maintaining precise color registration. This is particularly important for large-screen projection where minute errors would be greatly magnified.

The Talaria projector has a high-power light source and an optical projection system similar to that of a motion picture projector, but in place of the printed motion picture film, a thin layer of viscous fluid is used. This control fluid was developed by General Electric for this particular application and has unique electrical, mechanical, chemical and optical properties.

The control layer is continuously scanned by an electron beam in the same manner as the phosphor on the face of the picture tube in a conventional TV set. But instead of producing a picture directly on the control layer, the scanning process controls the light from the lamp which passes through the control layer in such a manner that a live picture is instantaneously produced on a large screen in full color and brightness.

The projector uses an optical projection system so arranged that all of the light from the source is intercepted by sets of stops so that no light is projected onto the screen as long as the control layer is smooth. The electron beam deforms the surface in accordance with the incoming picture information. Electrostatic forces produce these deformations which cause the light to be deflected around the stops and onto the screen to reproduce the original scene.

The technique of employing a high efficiency 5-kw xenon lamp at the source of light for the projected picture and utilizing the electrical picture signal to control or modulate this light overcomes the limitations normally encountered regarding screen brightness and picture size. The xenon lamp can convert far greater electrical power into light with much higher efficiency than can be accomplished on the phosphor face of a projection cathode ray tube. The xenon lamp has an intrinsic peak brightness of 750,000 candles per square centimeter, which is five times the apparent brightness of the sun. For comparison, tungsten lamps have a brightness of only 3,000 candles per square centimeter.

Persistence, or storage characteristics of the Talaria projector depends on the rate at which deformations of the control fluid decay or subside. Control fluids can be compounded which allow the persistence to be made correct for the fast frame rates required in live television presentations, or very long for long storage or slow rewriting cycles. This long storage characteristic prevents objectionable "flicker" when the projector is being used for status display in which much of the picture may remain unchanged for long periods.

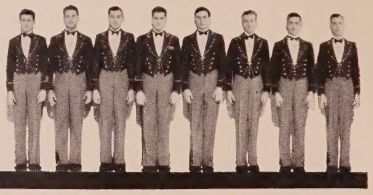
Light output from the projector is more than 3750 lumens. This is adequate for all types of theatre screens up to 25 feet in height and 33 feet wide, including drive-in theatres. With proper lens attachments, the throw-distance-to-picture-height ratio changes from 3.1:1 to 10:1, which covers nearly all theatres.

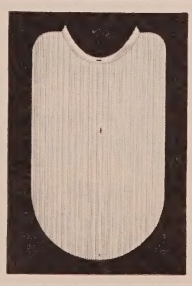
Uniformity of illumination is excellent. Illumination at the edges of the Talaria picture falls to 70 per cent of that at the center. SMPTE standards allow a drop to 60 per cent.

The Talaria projector is designed to operate with the FCC-approved color system which encodes color on a 3.58-megacycle chrominance subcarrier.

Overall length of the projector is 5 feet, 8 in.; height, 5 feet 4 in.; width, 2 feet 5 in. Weight is approximately 1,000 pounds. The projector can be disassembled into two units for portability.

Neat appearance counts!!





OUTFIT YOUR USHERS WITH CLEAN, WHITE *Lintex* COLLARS AND FRONTS

Lintex Collars and Fronts are made from pure white, especially processed paper in linen and pique finishes. Made to be thrown away when soiled, no laundry problem. Collars and Fronts always new, fresh and very economical.

Theatre managers all over the world have been outfitting their ushers with Lintex Collars and Fronts for more than thirty years. If you aren't now supplying these essential uniform accessories to your ushers, write today for quotation and samples.

GIBSON LEE, INC.
successors to Reversible Collar Company
95 Binney Street, Cambridge, Massachusetts

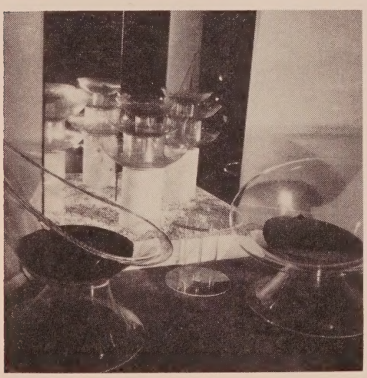
Fountains For Novel Decoration

■ Theatre owners who are aware of the fact that almost everyone loves a fountain, but who are appalled at the idea of installing special plumbing, can take heart. It is now possible to purchase fountains for entrance, lounge, or lobby with the following features: (a) A totally self-contained, recirculating water system which is filled and drained by hand or hose; (b) They plug into an outlet just like an appliance and operate on ordinary house current; (c) They can be dismantled and moved when emptied of water.

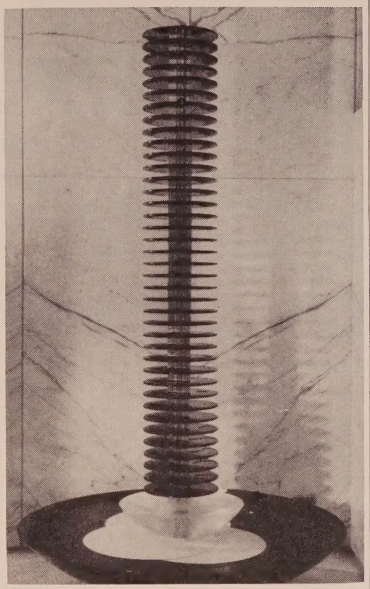
In addition, these fountains are strikingly modern in design and are made from a material which actually conducts light, so that one spotlight shining on a fountain can illuminate the entire corner of a lobby.

The fountains are made by Dawson Designs of New York. They are hand-tooled and hand-finished out of the finest methacrylate—the same material generally known by the trade names "lucite" or "plexiglas." This material cannot corrode and is chemically inert, which means it can be used indoors or out without changing color. It is clearer than glass, and also able to withstand shock and breakage as no glass can. The pump which recirculates the water is noiseless and long-wearing. Its motor is immersed in oil to provide perfect lubrication. Of course, no connection with water or drainage pipes is ever necessary.

Virtually any size of fountain is obtainable, from table models 22 inches by 18 inches up to towers that almost reach the ceiling, sitting in bowls five ft. or more in diameter. And none of them requires special installation.



Dawson Designs has placed floor-to-ceiling strips of mirror in the corner of this room, which reflect and seem to multiply the small, three-bowl fountain resting in a pebble enclosure. The largest bowl of the fountain is 22 inches in diameter; and the fountain is three feet high. Importance is added by raising the setting, by the mirrors, and by coloring the water with vegetable dye to match the chair cushions.



Water pours down a tower of black methacrylate discs nine feet high, to be caught in a small, clear bowl at its base. The large black pool, five feet in diameter, prevents splash. Features of this model are the height of water action obtainable in a small area, and the movable white discs in the pool, which hides any dust or debris which may fall into the fountain and can be swept to one side for easy cleaning.

Each fountain is completely finished and may be set directly on the floor (or even on a carpet) though the base is completely waterproof. Where more elaborate installations are desired, the entire base, including the cord, may be submerged permanently in a pool. Interesting effects have been achieved by placing a fountain in the center of a pool, in a pebble enclosure, against mirrors, or by surrounding it with artificial plants.

There are many different Dawson fountains, and special designs or modifications of any existing model can be made. For an additional fee, Dawson Designs will even design an appropriate installation for your lobby, including placement, lighting, and any enclosures, pools or plantings you may desire; and they will supply you with all the elements for the entire setting.

MASSEY SEATING STRESSES
Luxury Quality
Without Price Penalty!

Obvious in MASSET seating installations are master touches of decorator-art combined with practical, built-in service-ability. This enduring elegance is rewarded in enhanced box-office, yet there is never a premium charged for this priceless MASSEY talent. Whether for a mail order stock seat or back or an entire seating rehabilitation, let MASSEY give you their suggestions. Your show need never be interrupted.

now featuring

MASCOFOAM SEAT CUSHIONS

More durable, more comfortable, safer. Fire & moth-resistant, won't lump, sag or mat. Moulded to "breathe" and may be cleaned. Ask for samples.

MANUFACTURERS:
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division
XETRON LAMPHOUSES by Cinemeccanica • XETRON POWER SUPPLIES by Christie
CARBONS, INC. BOONTON, N. J.

SHOWMANSHIP for DRIVE-IN EXHIBITORS

■ National Screen Service launched its Burton E. Robbins President's Sales Drive early this February, marking two milestones for the company. For one, the date marked Robbin's birthday. The other, with profit implications for the trade, was the unveiling of new plans for the development of new techniques in showmanship built around fresh, creative materials from NSS.

With the opening of the Drive-In theatre season at hand, exhibitors in outdoor situations will have the opportunity to appraise and apply these showmanship concepts just as owners of indoor houses have been benefiting from them since last winter. At that time, an entire new line of Christmas Holiday posters and trailers was made available. New adhesive displays, introduced after great experimentation, found ready acceptance as exhibitors proved again that they would buy advertising materials if they offered a new, stimulating approach.

Snack Sales Count

During February, trade announcements and advertisements produced such an enthusiastic response from theatremen everywhere, that the NSS process plant was taxed to capacity turning out orders. These new accessories and trailers will now give the Drive-In the same high-impact presentations for increasing attendance and refreshment revenues.

Ever since nickelodeon days when the "candy butcher" proved that people liked to satisfy their gastronomic appetites along with their entertainment appetites, theatre owners have been aware of the importance of refreshment revenue. It is no secret that many theatres have survived several financial crises because the income from this source made the difference between operational profit and loss. Nor is it a secret that many theatres exist today BECAUSE of their refreshment income.

Fresh Material

To the Drive-In owner, refreshments comprise a major source of income and profit and, as sales at snack bars soar higher and higher, the per-capita percentage of food sales in proportion to attendance also keeps climbing. Credit for this phenomenon deservedly belongs to exhibitors, since their improvisations and ideas for stimulating sales were usually "borrowed" by their colleagues, particularly where the screen was used during intermission to whet the appetites of the hungry and thirsty audience.

After repeated use, even the most novel screen commercials become static. To provide theatre owners with new ideas in the production of trailers, National Screen Service has now developed a variety of Intermission clock trailers which executives of the company firmly believe will continue and accelerate the spiral of increasing refreshment sales for Drive-In owners.

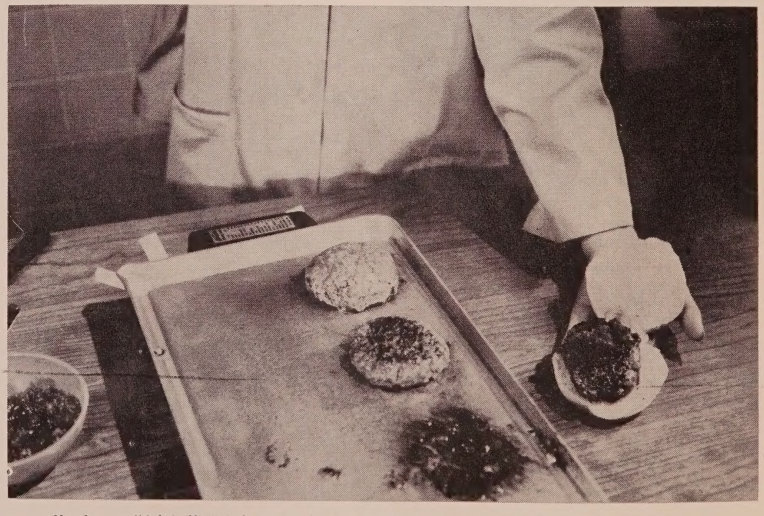
New Trailer Sequence

To accomplish this, NSS drew on the vast resources of its own creative staff of experts and also went outside the company to engage the nation's top animators and cartoonists. The most impressive trailer they have developed is a 10 Minute On-The-Spot Intermission Clock that consists of a series of ten 15-second cartoon sketches with full animation, narration and color.

One sequence relates a humorous incident involving a bowler; another a golfer; another a pool-shooter, each one ending with a "minute" reminder, cleverly brought into focus by the camera. Between each cartoon, 45 seconds is allowed for the insertion of merchant ads, institutional announcements, or Refreshment Add-A-Clips. Where screen advertising can be the exhibitor's choice, it is estimated that income increased by over $11,000 annually (through the simple deduction that 30 merchant ads at an average of $1.00 per night would yield $210 weekly).

One problem encountered by exhibitors with an eye on maximum food sales is the fact that people have to know just when the show starts after the intermission. To meet

(*Continued on page* 58)



Hamburger "Ad-A-Clip" is but one of variety of food items captured by NSS for D-I trailer use.

"PEPSI-COLA" AND "PEPSI" ARE TRADE-MARKS OF PEPSI-COLA COMPANY, REG. U. S. PAT. OFF. © 1963; PEPSI-COLA COMPANY

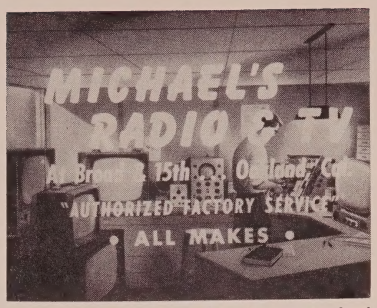
Now it's Pepsi—*UP FRONT EVERYWHERE*

TV, Radio, Magazines, Newspapers, Outdoor Posters, Point-of-Sale—Pepsi is one of the world's largest advertisers, in all media. That's why more and more people today are saying "Pepsi, please!" Pepsi is moving out front . . . display it up front! Call your local Pepsi-Cola Bottler today, or write: National Accounts Dept., Pepsi-Cola Company, 500 Park Avenue, N. Y. C.

PEPSI-COLA

Showmanship for Drive-Ins

(Continued)



Ten minute intermission clock trailer may use local advertising such as this photo illustrates.

Photo shows example of a local merchant's ad used in the NSS clock sequence.

this challenge, NSS produced a three-minute clock trailer that starts off with live and animated scenes of a neon snack bar sign, food and drink offerings and lively narration advising "there is still three minutes until showtime." This is followed by additional shots of tempting tid-bits punctuated by narration and sound until the two minute reminder appears. The narration enables both patrons in cars and at the refreshment stand to stay informed as to how much time remains until the show starts and constantly plugs away at the fact that they "still have time for last minute purchases."

The importance of using a trailer of this type is never lost to exhibitors who recognize that some portion of their audience might hesitate to visit the snack bar while large crowds are assembled there or might not go at all if they were in doubt about missing the start of the program.

The advantages of using this particular trailer are even more obvious after seeing first hand the showmanship principles it applies.

In previous years National Screen has filled the need for intermission trailers at Drive-Ins where no advertising is shown. Theatre owners who prefer to use the screen for brief announcements of intermission and to keep the screen dark until showtime usually run an opening announcement and frequently follow this with titles or static illustrations of food and drinks available at the stand.

The new Deluxe refreshment trailer which NSS developed was designed to satisfy these exhibitors and, at the same time, present the refreshments so as to make them irresistible to the viewer. To accomplish this, N.S.S. producers and photographers spent weeks capturing on film the favorite foods and beverages of Drive-In patrons. They contacted vendors and theatre owners to learn what new items would be offered to stimulate customer interest. Thus many new edibles were added to the line of standards such as hot-dogs, fried potatoes, etc. Sectional favorites are included so that the exhibitor who vends specialties can now show potato knish, meatball sandwich, fishwick, chow mein, and an assortment of hoagy, submarine or hero sandwiches. Each of these tempting morsels is captured on a individual strip of film called an "Add-A-Clip."

Each Add-A-Clip is filmed individually in Eastman color with narration. These can be strung together to provide continuity; are interchangeable, and can be used to highlight "big-profit" items or specialties which the exhibitor wants to push more aggressively.

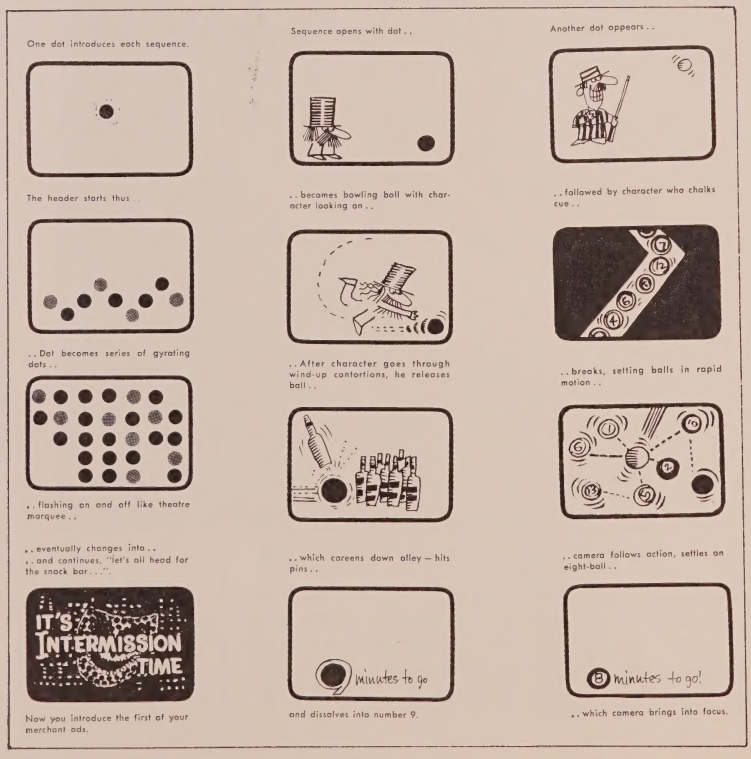
The new Deluxe library of Add-A-Clips has no less than 43 separate delicacies and beverages which exhibitors can order. The Header or "opening" that precedes them embodies good-taste, exciting color and narration, and an abundance of salesmanship that should move the audience in the direction of the Snack Bar with alacrity.

Just in case an exhibitor wants a specially-tailored refreshment trailer, the Special Trailer Services Department of NSS is ready to put its expert staff to work. Actually, the Deluxe group of new Intermission Trailers are designed to serve the needs of any Drive-In Theatre at a cost considerably below custom trailers made specifically to order.

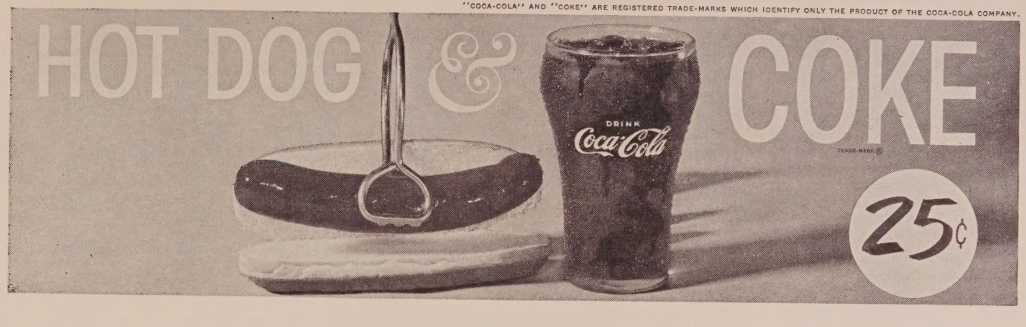
Trailers are not the only field in which N.S.S. research will benefit Drive-In theatremen this year—the company has also developed a full line of "Nite-'n' Da-Glo Reflecta Signs" that provide high visibility during daylight hours and become reflectors at night under auto headlights. The signs are available on durable double-faced Masonite and use Scotscal, a highly fluorescent film treated with Codit, a paint which provides true reflection under light. NSS has a line of these signs in different sizes for marking entrance, exit, snack bar etc.; plus a new series of directional arrows and numerals. The signs will save important money for theatremen who save on high commercial costs when replacing archaic artwork.

This summer the company will also introduce for the first time, Fluorescent Da-Glo streamers and Program Pennant Streamers to help exhibitors sell their important screen programs.

The showmanship innovations from NSS will continue, spurred by its chief executive and president, Burton E. Robbins, a man dedicated to the proposition that new showmanship aids point the way to bigger grosses and steady patronage.


One dot introduces each sequence.
Sequence opens with dot..
Another dot appears..
The header starts thus..
..becomes bowling ball with character looking on..
..followed by character who chalks cue..
..Dot becomes series of gyrating dots..
..After character goes through wind-up contortions, he releases ball..
..breaks, setting balls in rapid motion..
..flashing on and off like theatre marquee..
..eventually changes into..
..and continues, "let's all head for the snack bar...".
..which careens down alley – hits pins..
..camera follows action, settles on eight-ball..
IT'S INTERMISSION TIME
9 minutes to go
8 minutes to go!
Now you introduce the first of your merchant ads.
and dissolves into number 9.
..which camera brings into focus.

"COCA-COLA" AND "COKE" ARE REGISTERED TRADE-MARKS WHICH IDENTIFY ONLY THE PRODUCT OF THE COCA-COLA COMPANY.



we can give you advertising that not only stops 'em

but sells 'em

When it comes to advertising, your Representative for Coca-Cola is the man to see. His counseling on advertising is part of a program called, "Custom Merchandising." A program that also includes advice on promotions, equipment selection, personnel training, ticketing, and so on.

Our representatives have an average of 12 years' merchandising experience with The Coca-Cola Company. And they represent the *only* soft drink manufacturer that takes the time to extensively train its own national fountain merchandising field force.

So when it comes to advertising (or any other phase of "Custom Merchandising"), consult your Representative for Coca-Cola. He's the expert.

things go better with Coke
TRADE-MARK

Concession Stand Contest For Extra Profits

A Leader In The Theatre Concession Field Gives Invaluable Tips For A Successful Contest

By Jack O'Brien
Second Vice President
National Assoc. of Concessionaires

■ Everyone appreciates a windfall—particularly concession sales personnel and theatre managers.

We have had many types of contests and consistently found it pays the theatre owner rich dividends to conduct periodic contests for his employees. Some of our contests applied only to the employees of an individual concession stand. Others, took in an entire circuit including the stand personnel and managers, and, in one particular drive, the district managers were included. In each case the cost was justified by additional returns from increased sales and profits.

O'Brien

The most successful incentive drive (we prefer to call it that rather than contest) was conducted in the following manner:

(1) Arrangements were made with a mail order house to have catalogues mailed to the homes of all managers and district managers.

(2) An announcement bulletin was prepared which alerted those involved that a drive was in the making. The announcement was addressed to Mr. & Mrs. and forwarded to their home, advising them that they could win any one or a number of 8000 different prizes listed in the catalogue.

(3) Periodic bulletins were sent out to all concerned, explaining the rules of the drive as follows:

(a) Each theatre and district were given a base per capita which had been determined from their past experience.

(b) Dates for the duration of the drive were listed. In our case, it was the 4th Quarter from October 1 through December 31.

(c) Explanation of the method to be used in determining prizes. "NO LIMIT as to how much can be won for you and your family."

(d) Prize points to be awarded in proportion to the amount of increase over the base figure.

Example:

If the base figure is 18¢ and the per capita for any week is 20¢, the manager shares in the 2¢ increase. The share is determined by the increased gross sales. Should the attendance be 5,000 for the week, a 2¢ increase in per capita equals $100.00 in increased gross sales. Therefore, a manager's share of this increase is 10 per cent or $10.00. (The percentage could very well vary at the discretion of the management).

As each penny is considered a point, the manager will now have 1,000 points toward any prize he selects from the catalogue.

Novelty items put on sale in theatre lobby lend color to showmanship effort of manager.

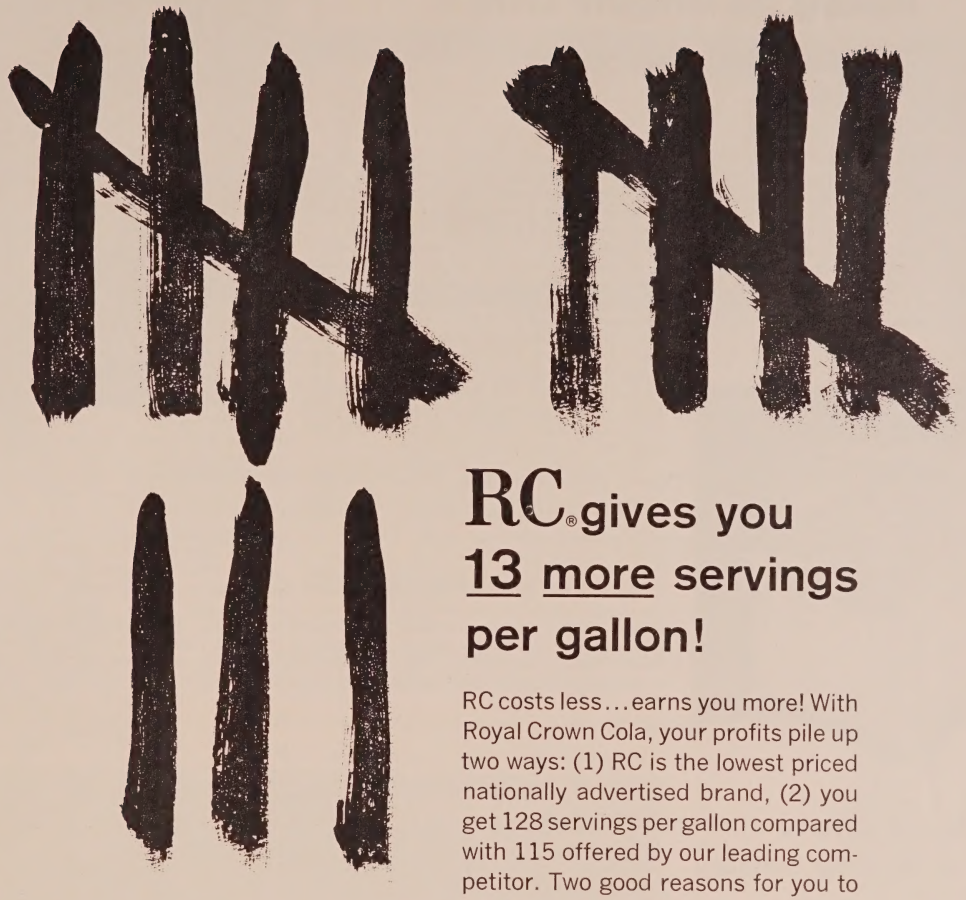
(e) Each week, every contestant receives a certificate indicating the number of points awarded to him. The points can be redeemed immediately or held and allowed to accumulate for the purchase of any item in the catalogue at the price listed (either retail sale price or discount wholesale price, as management dictates).

(f) Bonus points (200 to 500) are awarded for extra activities, such as, best counter display, best merchandising idea, best cost control, best percentage profit increase, best letter from the manager's wife, etc.

(g) Any theatre or district showing more than 1 per cent shortage for any period, is deprived of points for that period. (This proved very effective. Shortages were held to a minimum during the drive).

(*Continued on page* 62)

Boys in clown's costumes attend display of circus novelties in tie-in effort. Balloons, perhaps the most oft used bally of them all, were given away with each purchase of small circus toys. Stunt, though done before, always attracts the patrons.



RC® gives you 13 more servings per gallon!

RC costs less... earns you more! With Royal Crown Cola, your profits pile up two ways: (1) RC is the lowest priced nationally advertised brand, (2) you get 128 servings per gallon compared with 115 offered by our leading competitor. Two good reasons for you to join the many theater owners throughout America who are switching to RC quality... and to more profit!

Royal Crown® Cola Co.
Columbus, Georgia

Other fine products of Royal Crown Cola Co.: *Diet-Rite Cola / Nehi / Upper 10 / Par-T-Pak*

Running the Incentive Drive •

(Continued From Page 60)

(4) The wife angle was stressed. By sending her letters and suggesting that she prod her husband, with the idea in mind that a little more enthusiasm and effort on his part would increase his points and acquire more prizes for the family, proved very effective.

We considered this the best type of drive as all contestants were happy to win at least one prize of their own choosing.

Contests for sales personnel in individual theatres have also proven beneficial. These contests are usually conducted on the basis of increased sales of high profit items, such as buttered corn and soft drinks. The winners are awarded cash gifts or extra time off.

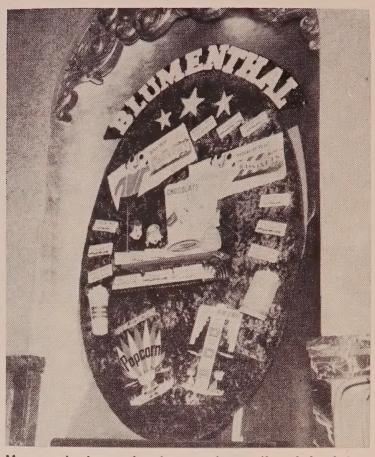
Periodically it is good business procedure to conduct drives that accentuate the profit margins. An example of this is a policy of awarding prizes for the best profit results from the sale of popcorn over a given period of time. The manager has to keep accurate records of all costs and resolve his percentage profit with regard to sales.

Contests of this sort tend to keep managers aware of the importance of tight control and supervision. The resultant savings will more than pay for any prizes awarded.

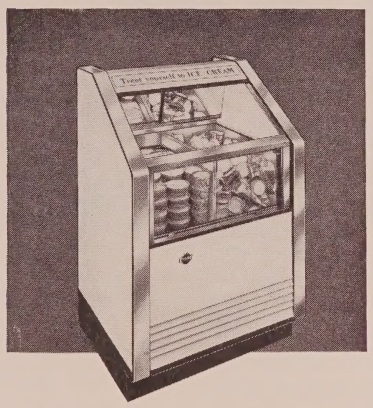
The most difficult task in conducting a contest is to determine a fair format by which to determine the winner. We find that each manager should be judged on his own individual past experience rather than on an overall circuit figure.

Product has proven to be a deciding factor in the outcome of any contest. For instance, if a theatre played an exceptionally good concession picture during the same period the preceding year but did not have a comparable feature during the contest, then the chances of surpassing a previous high "per capita" are poor. The reverse of this would obviously result in that particular theatre being a sure winner. This fact should be taken into consideration when determining a norm for any one theatre.

If I may paraphrase a slogan used by the National Association of Concessionaires and apply it to exhibitors: **"It doesn't cost to run an Incentive Drive—It Pays."**



Manager's ingenuity in creating tailored back-bar displays from readily available point-of-purchase materials can make the difference between attention-getting display or something that the patron will barely notice.

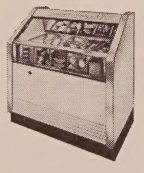


The first show is in the lobby

Movies are better than ever. So are the appetites of the people who enjoy them. That's where your ice cream novelties get into the act. Especially when they have a 4-star display in a Bally Case. Gleaming Porcelain finish gives real showmanship to your products. Whether it's in theatre lobbies or in drive-in refreshment counters, the result is the same in both places . . . increased ice cream sales.

Model TI-30 above for theatre lobbies, 30" long, Approx. 875 novelties.

Model TI-43 to right for drive-ins, 43" long, Approx. 1194 novelties.

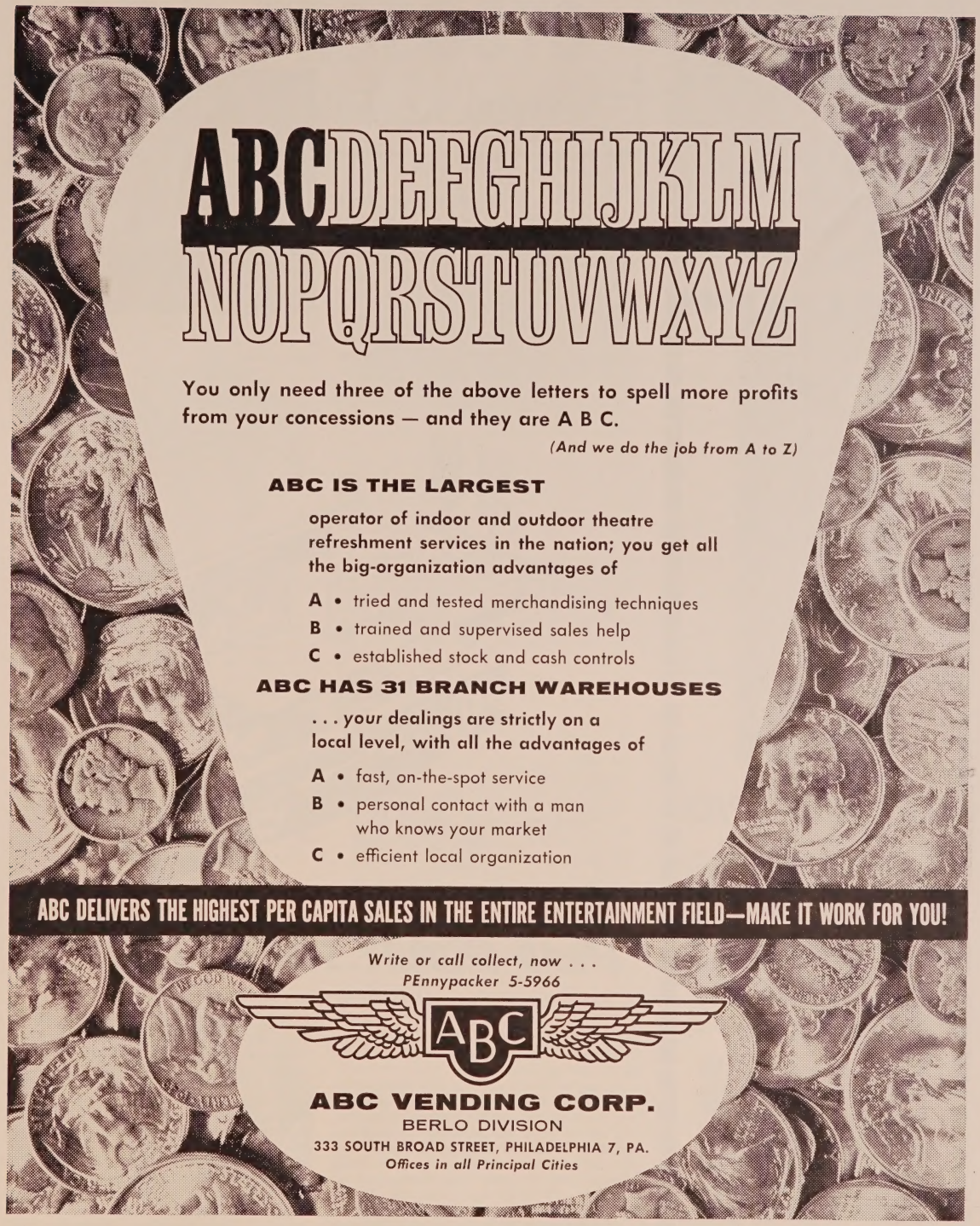


Bally

Bally Case and Cooler, Inc.
Bally, Pennsylvania

Write Dept. MP for more details.

Cute back-bar poster ties in the film "Gypsy" with bar goods. Three signs are visible. Notice prominent display given in candy cabinet to articles related to picture. Good concessions pictures, with this kind of sales effort, can bring sales up to snuff in any situation.


ABCDEFGHIJKLM
NOPQRSTUVWXYZ
You only need three of the above letters to spell more profits from your concessions — and they are A B C.
(And we do the job from A to Z)
ABC IS THE LARGEST
operator of indoor and outdoor theatre refreshment services in the nation; you get all the big-organization advantages of
A • tried and tested merchandising techniques
B • trained and supervised sales help
C • established stock and cash controls
ABC HAS 31 BRANCH WAREHOUSES
. . . your dealings are strictly on a local level, with all the advantages of
A • fast, on-the-spot service
B • personal contact with a man who knows your market
C • efficient local organization
ABC DELIVERS THE HIGHEST PER CAPITA SALES IN THE ENTIRE ENTERTAINMENT FIELD—MAKE IT WORK FOR YOU!
Write or call collect, now . . .
PEnnypacker 5-5966
ABC
ABC VENDING CORP.
BERLO DIVISION
333 SOUTH BROAD STREET, PHILADELPHIA 7, PA.
Offices in all Principal Cities

New Lily Cup Capper

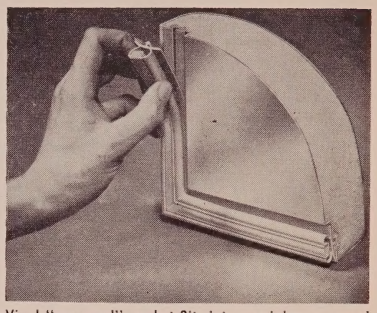
High traffic locations such as ball parks, stadiums, arenas, are offered a unique high speed semi-automatic machine which caps up to 10,000 cups an hour, at the lowest available cost of 96 cents per thousand. The Lily Film Capper, Model 101, provides tight spill-proof closures on either hot or cold drink cups, sizes 7 oz. through 14 oz., without conversion parts or adjustments, resulting in maximum speed, flexibility, and money and labor savings. A complete line of icing, pouring equipment, and other accessories is also available, and 50-cup carrier baskets are included with each unit leased at the nominal rental. The cup capper may also be adapted to certain existing icing and filling equipment.

Removable Gasket Simplifies Clean-up On Refrigerator

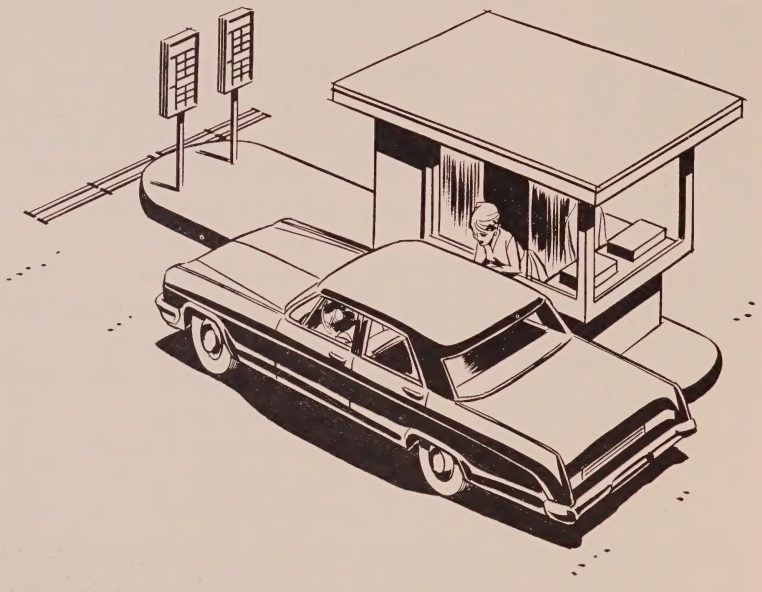
■ A new line of refrigerators from Glenco Guardian Refrigerators of Philadelphia offers a unique sanitary feature—the first refrigerator gasket that is completely removable in seconds for cleaning.

The patent-pending innovation consists of a thermobreaker that is anchored permanently in place in the insulation of the door. A vinyl "sure-seal" gasket is fitted into a groove and fastened around the entire perimeter doing away with gaps resulting from the screw-fasten method, which hinder complete insulation.

All of the new refrigerators in the "reach-in" line from the company will be equipped with this new type seal. Also standard are 100 per cent "foamed-in-place" polyurethane insulation on all doors, and versatile interchangeable interiors that can be tailored to any food service requirement.



Vinyl "sure-seal" gasket fits into special groove and is fastened around entire perimeter of refrigerator door on new Glenco lines to insure complete seal and easy removal for cleaning.



EPRAD SECURITY SYSTEM —

(Continued from page 29)

same time, the lights on the Patron Pay Indicator are extinguished and the system is ready for the next patron.

Should a vehicle exit via the entrance, no recording is made. This prevents cancelling, over counts or tampering with the recording. If a car should enter the theatre without any boxoffice transaction being made, one car will still be recorded and since this will cause the car count to differ from the transaction count, it will reveal that a car was allowed to enter without proper payment.

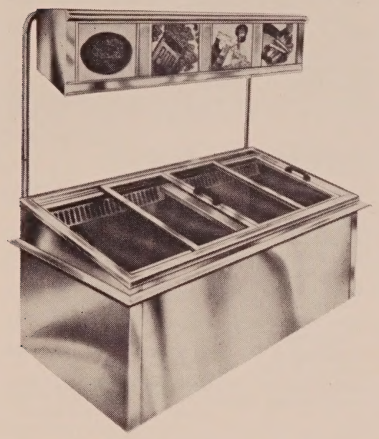
REMOTE CAR TOTALIZER: (At additional cost) provides an up-to-the-minute count of all cars that have entered *all* ramps that are Car-Chek equipped. It is primarily used for concession purposes and indicates when the capacity of the theatre has been reached.

This optional unit is installed in the Manager's Office, Concession Stand, or other desirable remote location. Basically, it is a 4-digit, box-mounted, resettable counter that totalizes the number of cars entering all Car-Chek equipped lanes.

The EPRAD Car-Chek system, when properly installed and operated, provides theatre management with an effective tool for "policing" their boxoffices. Progressive theatres from Coast to Coast are now utilizing Car-Chek with dramatic results.

NEW PRODUCTS
... that have Theatre interest

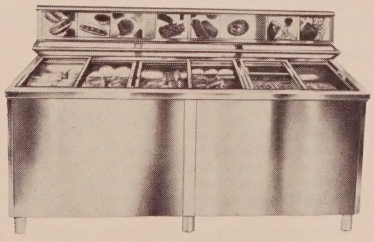
Vittle-Vendor



The Star Metal Corp., of Philadelphia, as part of its new 1964 line, has introduced the "Vittle-Vendor" line of hot food serving equipment for self-service use in concession operations such as the drive-in theatre where volume service in short periods is experienced.

The new line, on which delivery for spring openings has been guaranteed, offers a floor model with three fully insulated, individually controlled compartments, two of moist heat designed for hot dogs, hamburgers, etc., and one of dry heat which is ideal for shrimp rolls, pizza, french fries and pop corn. The unit is 7′ 6″ long and of all stainless steel construction.

A drop-in type counter installation model offers two sections with dry heat, while another model is a two section moist heat unit. Also available are two counter top models designed for holding boxed popcorn, buttered corn, pizza, and similar fun foods.



All models in the line are fully National Sanitation Foundation and UL approved.

Switzer Double Pak

The latest in new products from Switzer's Licorice is the 15¢ Double Pak, a pack containing 2 individually wrapped bars of Old Fashioned Licorice. Packed in 60 count cartons, they offer over a 60 per cent profit margin.

According to Switzer's management, the additional outer cello wrap on the Pak assures greater freshness and increased shelf-life. The retail price (15¢) places the pak well within the range of fast-moving impulse items. And the Pak's convenient size makes it a good carry-out item.

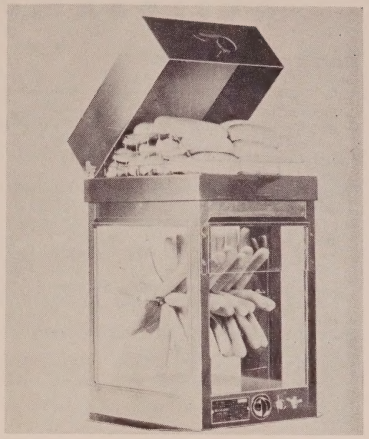
5¢ Nut Roll

The latest from Hollywood Brands, Inc., is 5¢ Big Pay, a light-milk-coated nut roll similar to 10¢ Big Pay. The center is Hollywood's vanilla fudge. Next, comes a layer of caramel. Then, dry roasted peanuts, and finally the light-milk coating.

Says F. A. (Marty) Martoccio, president of Hollywood Brands, Inc., "Some people think that this is the time to pull in your horns—with the sugar and economic situations the way they are. We don't. We think this is the time to break with new products —yes, even 5¢ bars while the trend is leading toward the 10-centers. Why do we think that? Because it's been our experience that if you always fight to give the consumer a little more, you'll be rewarded with greater consumer loyalty, greater jobber and buyer loyalty, greater profits for everyone!"

Bars are packaged in either 24 count or 120 vend.

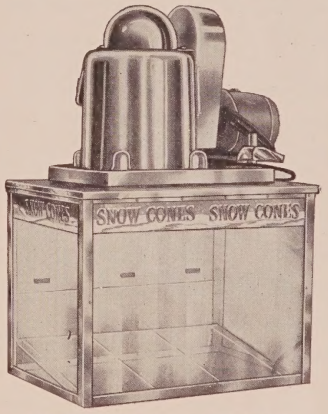
Hot Dog Cooker



Concerns doing a volume business in hot dogs and wanting to save space consider Glenray Silent Salesman. The Silent Salesman operates economically at about two cents an hour and requires a space of only 18 inches deep, 17 inches wide, and 36 inches high, with the bun warmer lid up. The warmer features a built-in moisture return to prevent soggy buns and holds 36 of them at the peak of freshness.

The stainless steel Glenray has a motor driven spit holding 56 regular franks, and there's an optional spit for foot longs. The glass area on all four sides presents prospective customers a view of franks being barbecued from the inside out in their own juices.

SNOW CONES



INCREASE THE PROFIT

percentage of your snack bar with SNOW CONES. Use this Echols Improved Snow Shaver with reserve capacity for "peak" periods.

Polished Aluminum ! !
Attractively lighted case ! !
As Shown $325.00

See your local dealer or write:

S. T. ECHOLS, Inc. BOX 1612
BISMARCK, MISSOURI

Refreshment Equipment Suppliers

BAGS AND BOXES

Andre Paper Box Company, San Francisco, Cal.—Popcorn containers
Grand Bag and Paper Company, Inc.—Ossining, N. Y.—Noiseless popcorn bags and others
Manley, Inc., 1920 Wyandotte Street, Kansas City, Mo.
Prunty Seed and Grain Company, 620 West Second Street, St. Louis, Mo.—Noiseless popcorn bags
Rex Paper Products Company, 21-09 Borden Avenue, Long Island City, N. Y.—Popcorn bags, noisless, m. g., glassine, hot dog bags, sandwich bags, French Fry bags, Pizza Pie bags, egg roll bags, pillow type bags, peanut bags, foil bags for hot buttered corn, duplex bulk bags for prepopped corn
Rockford Paper Mills, 33 South LaSalle Street, Chicago, Ill.—Popcorn boxes
Superdisplay, Inc., Specialty division, 1324 West Wisconsin Avenue, Milwaukee, Wis.—Popcorn boxes, buttercup containers

BEVERAGES

Bowman Dairy Co., 140 W. Ontario Street, Chicago, Ill.—Chocolate milk in cans
Canada Dry Ginger Ales, Inc., 100 Park Avenue, New York—Beverages
THE COCA-COLA COMPANY, P. O. Box 1734, Atlanta 1, Ga.—"Coke"
Crush International, 2201 Main St., Evanston, Ill.—"Orange Crush" drink, "Old Colony" beverages
Dad's Root Beer Company, 2800 North Talman Avenue, Chicago, Ill.—Beverages
DR. PEPPER COMPANY, P. O. Box 5086 (mailing address) 5523 E. Mockingbird Lane, Dallas, Texas
Double Cola Company, 1478 Market Street, Chattanooga, Tenn.—Beverages
Dutch House, Inc., 1411 N. Sydenham St., Philadelphia, Pa.—Chocolate drink
Grapette Company, 112 Grinsted, Camden, Ark. "Grapette"
HIRES DIV.—BEVERAGE INT'L., 2201 Main St., Evanston, Ill.—Hires root beer
Hurty-Peck Co., 1423 Naomi Street, Indianapolis, Ind.—Beverage flavors.
Julep Company, 353 West Grand Avenue, Chicago, Ill.—Root beer and fountain syrup
Mission of California, Inc., 197 Chatham St., New Haven, Conn. and 5040 S. Alameda St., Los Angeles, Calif.—Beverages, Mission Orange
PEPSI-COLA COMPANY, 500 Park Ave., N. Y. 22, N. Y.—Beverages
Richardson Corporation, 1069 Lyell Avenue, Rochester, N. Y.—Root beer
ROYAL CROWN COLA CO., 10th and 9th Avenue, Columbus, Ga.—"Nehi" and "Royal Crown Cola"

CANDY

Fred W. Amend Company, 8 South Michigan Avenue, Chicago, Ill.—"Chuckles"
Bachman Chocoloate Manufacturing Company, Mount Joy, Pa.
Walter Baker and Company, Inc., Pierce Square, Dorchester, Mass.
Banner Candy Manufacturing Company, 700 Liberty Avenue, Brooklyn, N. Y.—Candy, Jordan almonds, coated licorice
Paul F. Beich Company, West Front Street, Bloomington, Ill.
Blumenthal Bros., Margaret and James Streets, Philadelphia 27, Pa.
E. J. Brach and Sons, 4656 West Kinzie Street, Chicago 44, Ill.
Brock Candy Company, Chattanooga, Tenn.
Bunte Brothers-Chase Candy Company, 3301 West Franklin Street, Chicago 24, Ill.
Cadbury-Fry America, Inc., 261 Broadway, New York
Candy Crafters, Inc., Stewart and Union Avenues, Lansdowne, Pa.—Chewing gum, Licorice "Sweeties"
Candymasters, Inc.—3-5 North 15th Street, Minneapolis 3, Minn.
Cardinet Candy Company, 2171 Market Street, Oakland, Cal.
Charms, Inc., 601 Bangs Avenue, Asbury Park, N. J.
Chunk-E Nut Products Company, 231 North 2nd Street, Philadelphia, Pa.
Cook Chocolate Company, 4825 South Rockwell Street, Chicago 32, Ill.
Curtiss Candy Company, 1101 West Belmont Street, Chicago 13, Ill.
F and F Laboratories, 3501 West 48th Street, Chicago 32, Ill.
Ferrara Candy Co., 2200 W. Taylor Street, Chicago, Ill.
Fisher Nut and Chocolate Company, 2327 Wycliff Street, St. Paul 4, Minn.
D. Goldenberg, Inc., 161 West Wyoming Avenue, Philadelphia 40, Pa.
Adolph Goldmark & Sons, 467 Greenwich Street, New York, N. Y.—"Terry," "Assorted Pastilles"
Henry Heide, Inc., New Brunswick, N. J.
Hershey Chocolate Corporation, Hershey, Pa.
HOLLYWOOD CANDY COMPANY, Chestnut and Calumet, Centralia, Ill.
Walter H. Johnson Candy Company, 4500 West Belmont Avenue, Chicago, Ill.
Robert A. Johnson Company, 4033 West National Avenue, Milwaukee 1, Wis.
Kelling Nut Co., 2800 Belmont, Chicago, Ill.
Kimbell Candy Company, 6546 West Belmont Avenue, Chicago, Ill.
Kraft Foods Company, 500 Peshtigo Court, Chicago 11, Ill.
Leaf Brands, Inc., 115 North Cicero, Chicago, Ill.
Life Savers Corporation, Port Chester, N. Y.—Candy, Life Savers
Lusk Candy Company, Davenport, La.—Lemon drops
McAfee Candy Company, Inc., Macon, Ga.
Mars, Inc., 2019 North Oak Avenue, Chicago 35, Ill.
Mason, Au and Magenheimer, P. O. Box 549, Mineola, L. I.
Melster Candies, Cambridge, Wis.
National Licorice Company, Bridge and John Streets, Brooklyn 1, N. Y.
Necco Sales Corporation, 245 Massachusetts Avenue, Cambridge, Mass.
Nestle's Chocolate, 100 Bloomingdale Rd., White Plains, N. Y.
Peter Paul, New Haven Road, Naugatuck, Conn.
Planters Nut and Chocolate Company, 632 South Main Street, Wilkes-Barre, Pa.
Quaker City Chocolate and Confectionery Company, 2136 Germantown Avenue, Philadelphia, Pa.
Queen Anne Candy Company, 604 Hoffman Street, Hammond, Ind.
Reed Candy Company, 1245 Fletcher Street, Chicago—Butter Scotch rolls, Chocolate rolls, Orange rolls
Reese Peanut Butter Corp., Hershey, Pa.—Reese Peanut Butter Cups
Thomas D. Richardson Company, Atlantic and 1 Streets, Philadelphia, Pa.—Candy mints
Joseph A. Riggie Candy Company, 3704 West North Avenue, Chicago, Ill.—Jordan almonds
Rockwood and Company, 88 Washington Avenue, Brooklyn, N. Y.
Schuler Chocolates, Inc., 1000 West Fifth Street, Winona, Minn.
Sperry Candy Company, 133 West Pittsburgh Avenue, Milwaukee 4, Wis.—"Chicken Dinner," "Denver Sandwich"
Squirrel Brand Company, 10-12 Boardman Street, Cambridge, Mass.
Howard E. Stark, 181 North Broadway, Milwaukee 2, Wis.
Sweets Company of America, Inc., 1515 Willow Avenue, Hoboken, N. J.—Candy, Tootsie Fudge, Tootsie Rolls
SWITZER'S LICORICE COMPANY, 612 North First Street, St. Louis 2, Mo.
Terry Candy Company, 963 Newark Avenue, Elizabeth, N. J.
Van Houton & Zoon, 537 Greenwich St., New York, N. Y.
James O. Welch Company, 810 Main Street, Cambridge, Mass.
Wilbur-Suchard Chocolate Company, 48 North Broad Street, Lititz, Pa.
Williamson Candy Company, 4701 Armitage Avenue, Chicago 39, Ill.
York Caramel, Box 1147, York, Pa.
George Zeigler Company, 408 West Florida Street, Milwaukee 4, Wis.

COFFEE MAKER, VENDER

Coan Manufacturing Co., 2070 Helena St., Madison 4, Wis.
Cole Products Corp., 39 S. LaSalle St., Chicago 3, Ill.
Continental Vending Machine Corp., 956 Brush Hollow Rd., Westbury, N. Y.
Steel Products Co., 40 Eighth St., S.W., Cedar Rapids, Iowa
Superior Refrigerator Manufacturing Co., Inc., 907-917 North Broadway, St. Louis 2, Mo.

CONCESSION SERVICE

ABC Vending Corporation, 209 West 14th St., New York, N. Y.
BERLO VENDING COMPANY, 333 South Broad St., Philadelphia, Pa.
Confection Cabinet Corp., East Orange, N. J.
Sportservice, Inc., Sportservice Building, Buffalo, N. Y.
Theatre Confections Inc., 795 Monroe Ave., Rochester 7, N. Y.

CONCESSION STANDS

Columbus Showcase Co., 850 West Fifth Ave., Columbus, O.—Showcases, candy stands
Dill, Philip A., Inc., 1209 Castle, Dallas, Tex.
Manley, Inc., 1920 Wyandotte, Kansas City, Mo.
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 38, N. Y.
Savon Co., The, 286 Pennsylvania Ave., Paterson 3, N. J.
STAR METAL CORP., Trenton Ave. & Ann St., Phila. 34, Penna.
Supurdisplay, Inc., 2100 Wisconsin Tower Bldg., Milwaukee, Wis.
Samson Berman, Associates, 144-03 78th Ave., Flushing 67, Long Island, N. Y.

CUPS, TRAYS, PAPER

Continental Can Co., 349 Oraton Street, Newark, N. J.
Dixie Cup Company, 24th and Dixie Avenue, Easton, Pa.
Hi-Land Paper Company, 274 Madison Avenue, New York
Lily-Tulip Cup Corporation, Chanin Building, 122 East 42nd Street, New York
Maryland Cup Co., Owings Mills, Maryland
U. S. Envelope Company, 68 Prescott, Worcester 5, Mass.
Victor Wagner & Sons, 115 Ash St., Buffalo 4, N. Y.—(Carry-out trays)

DRINK DISPENSER, FOUNTAIN, BOTTLE, CUP

American Machine & Foundry, 3232 N. Kilpatrick, Chicago, Ill.
Automatic Products Company (APCO), 956 Brush Hollow Rd., Westbury, L. I., N. Y.—Beverage dispenser
Automatic Syrup Company, 46-07 Vernon Boulevard, Long Island City, N. Y.—Vending machines
Bastian-Blessing, 4201 West Peterson Avenue, Chicago 30, Ill.—Soda fountain, carbonators, luncheonette units
C. T. C. Mfg. Co., 11936 Valerio Street, N. Hollywood, Cal.—"Whirlpool Jr." beverage dispenser
Carbonaire, Inc., 114 Fern Avenue, San Francisco, Cal.—Drink dispensing equipment
Carbonic Dispenser Company, Canfield, O.—"Sodamaster" dispenser
Cole Products Company, 39 South LaSalle Street, Chicago, Ill.—Beverage vendors
Continental-APCO, 956 Brush Hollow Rd., Westbury, L. I., N. Y.—Beverage dispensers
Everfrost Sales, Inc., 14815 South Broadway, Gardena, Cal.—"Everfrost" soda bar
Helmco, Inc., 1215 West Fullerton Avenue, Chicago, Ill.—Soda fountain and refrigeration equipment
Hudson Soda Fountain and Refrigeration Company, Arlington, N. J.—Soda fountains
Hydro-Silica Corporation, Flora Dale, Pa.—Cold vendors, bottle

W. Kestenbaum, Inc., 1790 First Avenue, New York—Dispenser
The Liquid Carbonic Corporation, 3110 South Kedzie Avenue, Chicago, Ill.—Soda fountains
Majestic Enterprises, Inc., 959 Crenshaw Boulevard, Los Angeles, Cal.—Dispenser
Manley, Inc., 1920 Wyandotte Street, Kansas City, Mo.—"Ice-O-Bar" drink dispenser
Miller & Carrell Mfg. Co., 1215 12th Street, Denver, Colo.—"Speedster" hot choc. dispenser
Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.—Beverage vendor
Modern Refreshers, Inc., 55 East Washington Street, Chicago, Ill.—Dispenser
Multiplex Faucet Company, 4319-25 Duncan Avenue, St. Louis, Mo.—Beverage dispenser
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Rowe AMI Mfg. Co., Inc., 50-75 W. Lexington Ave., Chicago 44, Ill. Beverage Dispenser
Selmix Dispensers, Inc., 28-25 Borden Avenue, Long Island City 1, N. Y.—Beverage dispenser
Spacarb, Inc., Stamford, Conn.—Cold vendors, cup (automatic)
Superior Refrigerator Company, 907-917 North Broadway, St. Louis 2, Mo.

FOOD PREPARATION EQUIPMENT

Bakers Pride Oven Co., 1641 E. 233 Street, New York 66, N. Y.—Pizza ovens
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.—Pressure fryer
Bell Engineering Co., 55 Munroe Street, Lynn, Mass.—Bar-B-Cutie barbeque
G. S. Blodgett Co., Inc., 50 Lakeside Ave., Burlington, Vt.—Pizza ovens
Burger-Mat Corp., 341 39th Street, Brooklyn, N. Y.—Hamburger equipment
Clark Industries, Inc., 1509 Meridian St., Nashville 7, Tenn.—Clark radiant electric hamburger broilers
J. J. Connolly, Inc., 457 West 40th Street, New York 18, N. Y.—Automatic frankfurter—Roll-A-Grill
Dalason Prods. Co., 835 W. Madison, Chicago, Ill.—Bar-B-Frank hot dog machine
Garvis Manufacturing Company, 210 Court Street, Des Moines, Ia.—Hot dog bun warmer
General Mfg. Co., 1209 Castle St., Dallas, Texas
Greer Enterprises, Inc., 281 N. Grant Avenue, Columbus, O.—"Glenray" hot dog machine
Harvic Mfg. Co., 154 Nassau Street, New York 38, N. Y.—Pizza ovens
Helmco, Inc., 1215 W. Fullerton, Chicago, Ill.
Charles E. Hires Co., 206 S. 24th Street, Philadelphia, Pa.—"Snak-Bar," hot dog grill and beverage server
Hollywood Servemaster, 114 W. 18th Street, Kansas City 8, Mo.—"Roto-Grill" hot dog machine
Hot Point (Div. of General Electric), 227 South Sealey, Chicago, Ill.—Food preparation equipment
Manley, Inc., 1920 Wyandotte Street, Kansas City, Mo.—"Frank-Bank" hot dog cooker and server
Prince Castle Sales Co., 121 W. Wacker Drive, Chicago, Ill.—Bar-B-Que preparation equipment
Savon Co., 286 Pennsylvania Avenue, Paterson, N. J.—Pizza pie ovens
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis, Mo.—Food equipment
STAR METAL CORP., Trenton & Ann Sts., Phila., Pa.—Vittle-Vendor hot food serving equipment
Toastmaster Prods. div., McGraw Electric Co., Elgin, Ill.—Hot food servers, toasters, food preparation equipment
Virga's Pizza Crust Co., Inc., 2236 Conner St., New York 66, N. Y.—Pizza ovens, supplies

FOODS, PREPARED

Arena Real Pizza Crust Co., 1913 White Plains Rd., Bronx 61, N. Y.—Pizza pie
Armour and Company, Union Stockyards, Chicago, Ill.—Frankfurters
Campbell Soup Co., Camden N. J.—Canned Soups
Castleberry's Food Company, P. O. Box 1010, Augusta, Ga.—Bar-B-Que, chili, canned, prepared
Flavo-Rite Food, Inc., 2964 Lafayette Ave., Bronx, N. Y.—Egg, turkey and shrimp rolls
Frozen Food Prods., 1735 Margaret Avenue, Altoona, Pa.—Frozen foods
Golden Palace Food Products, Inc., 543 W. 59th St., New York 19, N. Y.—Shrimp rolls, frozen chow mein, egg, vegetable and lobster rolls
C. E. Grant, 616 East Washington, Indianapolis, Ind.—Frozen chicken
Hygrade Food Prods., 2811 Michigan Avenue, Detroit 16, Mich.—Frankfurters
Lazar Kosher Sausage Co., 5511 N. Kedzie Ave., Chicago 25, Ill.
Oscar Mayer Co., 910 Mayer Avenue, Madison, Wis.—Frankfurters, cold meats
Original Crispy Pizza Crust Co., 1852 Bronxdale Avenue, New York 62, N. Y.—Pizza pie
Smithfield Ham Prods. Co., Smithfield 8, Va.—"James River Brand" meat barbecues and sauces
Swift and Company, Union Stockyards, Chicago, Ill.—Frankfurters
Tolona Pizza Pie Prods., Inc., 401 S. Cicero Avenue, Chicago 44, Ill.—Pizza products
Virga's Pizza Crust Co., Inc., 2236 Conner St., New York 66, N. Y.—Pizza ovens, supplies

FRUIT JUICE DRINKS

American Citrus Corporation, 333 North Michigan Avenue, Chicago, Ill.—Del juice vendor
California Fruit Chimes Company, 325 South Mission Drive, San Gabriel, Cal.
Green Spot, Inc., 1501 Beverly Boulevard, Los Angeles, Cal.—Orange juice concentrate and automatic dispensers
Hamilton Beach Company, Division of Scovill Manufacturing Company, Racine, Wis.—Fresh fruit juice drinks
Juice Bar Sales Corporation, 12 East 44th Street, New York—Juice dispenser
Metal Products Company, 1135 Third Street, Oakland, Cal.—Can juice vendor
Snivel Vending and Sales Company, Winter Haven, Fla.—Cup juice vendor
Sunkist Growers, Inc., 707 West Fifth Street, Los Angeles 13, Cal.

GUM

American Chicle Company, Thompson Avenue, Long Island City, N. Y.
Beech-Nut Packing, 10 East 40th Street, New York, N. Y.
Bowman Gum, Inc., 4865 Stenton Avenue, Philadelphia, Pa.
Frank H. Fleer Corporation, 10th and Somerville, Philadelphia, Pa.
Leaf Brands, Inc., 115 North Cicero, Chicago, Ill.
William Wrigley, Jr. Company, 410 North Michigan Avenue, Chicago, Ill.—Package gum

ICE CREAM MANUFACTURERS, EQUIPMENT, VENDORS

Afco, Inc., 432 Alandale Avenue, Los Angeles, Cal.—Ice cream vendor
Artic Vendor Sales Corporation, Appleton, Wis.—Ice cream vendor
Atlas Tool and Manufacturing Company, 5147 Natural Bridge Avenue, St. Louis, Mo.—Ice cream vendors
Badger Vending Machine Company, 710 North Plankington, Milwaukee, Wis.—Cup ice cream vendor
BALLY CASE & COOLER, INC., Bally, Penna.—Ice cream display cases
Beatrice Foods, 120 South LaSalle Street, Chicago, Ill.—Ice cream, milk, butter
The Borden Company, 350 Madison Avenue, New York—Ice cream
Craig Machine Company, Danvers, Mass.—Ice cream vendor
Emery Thompson Machine and Supply Company, 1349 Inwood Avenue, New York 52, N. Y.—Ice cream and custard machine
Freeze King Corporation, 2518 West Montrose Avenue, Chicago, Ill.—Ice cream custard machine
Frosti-Server, 1833 Pacific Highway, San Diego, Cal.—Ice cream vendor
General Equipment Sales Company, 814 South West Street, Indianapolis, Ind.—Ice cream and custard machine, Sani-Serv self ice cream freezer
Fred Hebel Corp., Addison, Ill.—Automatic coin ice cream vendor
Joe Lowe, Inc., 621 West 26th Street, New York—"Frozen On-a-Stick Confection"
Mills Industries, Inc., 4100 Fullerton Avenue, Chicago 39, Ill.—Freezers
Multiple Products Company, 5210 Bonita, Dallas 6, Tex.—Snow Cone machine
National Market Equip. Co., 25531 De Quindre, Royal Oak, Mich.—Ice cream freezers and novelty cases
Port Morris Machine and Tool Company, 208 East 135th Street, New York—Soft ice cream and custard machine
Superdisplay, Inc., 1324 West Wisconsin Avenue, Milwaukee, Wis.—"Coldisplay" ice cream merchandiser
Sweden Freezer Manufacturing Company, Department F-13-PR, Seattle, Wash.—Ice cream and frozen custard fountain freezer
Swift and Company, Union Stockyards, Chicago, Ill.—Ice cream
Tekni-Craft, Rockton, Ill.—Ice cream and custard machine
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Cal.—Self-Service ice cream merchandiser

POPCORN

American Popcorn Company, Sioux City, Iowa—Raw popcorn
Blevins Popcorn Company, P. O. Box 278, Nashville 2, Tenn.
Central Popcorn Company, Schaller, Iowa—Popcorn
Albert Dickenson Co., 2750 West 35th St., Chicago, Ill.
J. A. McCarty Seed Company, 526 Northwest 4th St., Evansville, Ind.
Manley, Inc., 1920 Wyandotte, Kansas City, Mo.
National Oats Co., Cedar Rapids, Iowa.
'Pop' Corn Sez Company, 429-35 South 61st St., Philadelphia 43, Pa.
Poppers Supply Co., 1211 North Second St., Philadelphia, Pa.
Wyandotte Popcorn Co., Marion, Ohio
Y and Y Popcorn Supply Co., 256 North 13th St., Philadelphia, Pa.

POPCORN EQUIPMENT

Automatic Products Company, 1270 Ave. of Americas, New York, N. Y.—Butter dispenser
Bonanza, Inc., 2980 West Pico Blvd., Los Angeles, Cal.—Popcorn vending machines
C. Cretors and Company, 630 West Cermak Rd., Chicago, Ill.—Popcorn equipment, butter dispenser
Dairy Service Company, 100 East Main St., Menomonee, Wis.—Butter dispenser
DMC Corporation, States Distributors, 1624 Harmon Place, Minneapolis, Minn.—Popcorn machines, automatic
G. H. R. Enterprises, Inc., 12017½ Vose St., North, Hollywood, Cal.—Viscount, Viking popcorn machines
Hollywood Servemaster Co., 114 West 184 St., Kansas City 8, Mo.—Popcorn warmer
Manley, Inc., 1920 Wyandotte St., Kansas City, Mo.—Vending equipment and popcorn machines and supplies
NATIONAL THEATRE SUPPLY COMPANY, Tarrytown, New York—Popcorn equipment and supplies
Phenix Food Company, 460 East Illinois Ave., Chicago, Ill.
Savoral Co., Popcorn Bldg., Nashville, Tenn.—Seasoning
Star Manufacturing Co., 6300 St. Louis Ave., St. Louis, Mo.—Popcorn machines, food equipment.
Supurdisplay, Inc., Wisconsin Tower Bldg., Milwaukee, Wis.—Butter dispenser
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Cal.—Butter dispenser

POPCORN SEASONING

Best Foods, Inc., 1 East 42nd Street, New York
Capital City Products, West First and Perry, Columbus, O.
Cargill, Inc., 200 Grain Exchange, Minneapolis, Minn.
E. F. Drew and Company, Inc., New York 10, N. Y.—Tastee-Pop coconut oil bar seasoning
C. F. SIMONIN AND SONS, Belgrade and Tioga Streets, Philadelphia, Pa.—Popsit Plus, Seazo oils
Server Sales, Inc., Main Street, Menomonee Falls, Wis.

PORTABLE VENDING EQUIPMENT

Atlas Body Corporation, 4150 East Thompson Street, Philadelphia, Pa.—ABC Vendomobile, steamer grill for hot dogs, heat popcorn, insulated section for ice cream.

DMC Corporation, distributed by All States Distributors, Inc., 1624 Harmon Place. Minneapolis, Minn.—"Pop Corn Shop" automatic popcorn machine
Drive-In Theatre Manufacturing Company, 729 Baltimore Avenue, Kansas City 6, Mo.—Portable vending carts
Walky Service Company, Schweiter building, Wichita, Kans.

CONCESSION TRAILERS

Armour and Company, Fresh and Smoked Sausage Dept., Chicago, Ill.
THE COCA-COLA COMPANY, trailers available from local distributors
Canada Dry Ginger Ale, Inc., 100 Park Ave., N. Y.
Dad's Root Beer Company, 2800-3400 N. Talman Ave., Chicago, Ill.
DR. PEPPER FOUNTAIN DIVISION, P. O. Box 5086, Dallas, Tex.
Flavo-Rite Foods Company, 643 Brook Ave., Bronx 55, N. Y.
Frozen Farm Products Co., 1735 Margaret Ave., Altoona, Pa.
Charles E. Hires Co., 206 S. 24th St., Philadelphia, Pa.
Mickelberry Food Products, 43rd and State Line, Kansas City, Kans.
NATIONAL SCREEN SERVICE, 1600 Broadway, New York
PEPSI-COLA COMPANY, available from local distributors
ROYAL CROWN COLA COMPANY, 10th & 9th Ave., Columbus, Ga.
Silver Skillet Brands, P. O. Box 216, Skokie, Ill.
Smithfield Ham and Products Co., Smithfield, Va.
Superdisplay, Inc., 2100 Wisconsin Tower Bldg., Milwaukee 3, Wis.

VENDING MACHINES (CANDY)

Belvend Company, 122 South Michigan Avenue, Chicago, Ill.
DuGrenier, Arthur H., Inc., 15 Hale Street, Haverhill, Mass.
Mills Automatic Merchandising Company, 21-30 44th Road, Long Island City, N. Y.—Vending machine manufacturing
Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.
National Vendors, Inc., 5055 Natural Bridge Road, St. Louis, Mo.
Rowe Manufacturing Co., Inc., 31 E. 17th St., New York, N. Y.
Stoner Manufacturing Company, 328 Gale Street, Aurora, Ill.

MISCELLANEOUS

American Automatic Ice Machine Co., 1638 Park Ave., Faribault, Minn.
DCA Industries, 45 W. 36 St., NYC, N. Y.—Doughnut machines
S. T. ECHOLS, INC., Box 612, Bismarck, Mo.—Snow cones
GLENCO REFRIGERATION CORP., Janney & Ann Sts., Phila., Pa.—Refrigerators-freezers
Gold Medal Prods., 1851 Freeman Ave., Cinn. 14, Ohio—Snow cones, cotton candy, caramel corn, popcorn equip. & supplies
Hollywood Servemaster, 114 W. 18th St., Kansas City 8, Mo.—Roto-Grille hot dog machines, Roto-Grille chili warmer
Marlan Company, 500 W. Cermak Rd., Chicago 16, Ill.—Slush Master Freezer.
Scotsman, Queen Products Division, 22 Front Street, Albert Lea, Minn. Ice making machines
Sno-Master, 124 Hopkins Place, Baltimore 1, Md.—Sno-cone, snoball machine
Speed Scoop, 109 Thornton Avenue, San Francisco 24, Cal.—Popcorn scoop
Tyson-Caffey, 8 Briar Road, Wayne, Pa.—Carry-out beverage tray

Theatre Equipment Manufacturers

AIR CONDITIONING DIFFUSERS

Air Devices Co., 17 E. 42nd St., New York 17, N. Y.
Anemostat Corp. of America, Scranton, Pa.
Tuttle and Bailey Co., Corbin Ave., New Britain, Conn.

AIR CONDITIONING EQUIPMENT

Alton Manufacturing Co., 1112 Ross Ave., Dallas, Texas
American Blower Corp., 8100 Tireman Blvd., Detroit, Mich.
Baker Refrigeration Corp., Amer. Wheelabrator Co., Michawaka, Ind.
Chrysler Corp., Airtemp div., 119 Lee St., Dayton 1, O.
Curtis Air Conditioning Co., 1905 Kienlen Ave., St. Louis, Mo.
General Motors Corp., Frigidaire commercial and air cond. div., 300 Taylor St., Dayton 1, O.
Ready Power Co., 11233 Freud Ave., Detroit, Mich.
Trane Co., 206 Cameron Ave., La Crosse, Wis.
Typhoon Air Conditioning Co., Inc., 505 Carroll St., Brooklyn 15, N. Y.
Westinghouse Electric Corp., Sturtevant div., 306 6th Ave., Pittsburgh 30, Pa.
Worthington Pump and Machine Corp., Carbondale div., Harrison, N. J.

AIR PURIFICATION

Air Purification Service, 82 Plane St., Newark, N. J.
Connor, W. B. Engineering Corp., 114 E. 32nd St., New York 16, N. Y.
Refresh-Aire Ozonizer Co., 382 Lafayette St., New York 5, N. Y.
Supreme Air Fiter Co., 126 W. 21st St., New York 10, N. Y.

AMPLIFIERS

Altec-Lansing Corp., 9356 Santa Monica Blvd., Beverly Hills, Calif.
Ampex Corp., 934 Charter St., Redwood City, Calif.
Ampro Corp., 2839 N. Western Ave., Chicago 18, Ill.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., INC., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR CORP., 729 7th Ave., New York, N. Y.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY, Tarrytown, N. Y.
Radio Corp. of America, RCA Victor Div., Camden, N. J.
Trimm Radio Mfg. Co., 1770 W. Berteau Ave., Chicago, Ill.
Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.
WESTREX CORP., 540 W. 58 St., New York, N. Y.

BOOKKEEPING SYSTEMS

JAY EMANUEL PUBLICATIONS, INC., 317 N. Broad St., Philaedlphia 7, Pa.

BOXOFFICES

Lobby Display Frame Co., 549 W. 52nd St., New York 19, N. Y.
Poblocki, Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.

BOXOFFICE EQUIPMENT

Abbott Coin Counter Co., 143rd St. and Wales Ave., New York, N. Y.
Adair, R. H. Co., 6926 W. Roosevelt Road, Oak Park, Ill.
Argus Mfg. Co., 1134 Kilbourne Ave., Chicago, Ill.
Associated Ticket and Register Co., Inc., 346 W. 44th St., New York 18, N. Y.
Bahn, L. Co., 123 W. Canton St., Boston 18, Mass.
BALLANTYNE INSTRUMENTS & ELECTRONICS, 1712 Jackson St., Omaha 2, Nebraska.
Berezny Engineering & Mfg., 4208 Avalon Blvd., Los Angeles 11, Calif.
Blackstone Coin Packer Co., 344 Dayton St., Madison 1, Wis.
Brandt Automatic Cashier Co., Watertown, Wis.
Coinometer Corp., 1223 S. Wabash, Chicago, Ill.
Drive-In Theatre Mfg. Co., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City, Mo.
GENERAL REGISTER CO., 745 5th Ave., New York, N. Y.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Johnson Fare Box Co., 4619 Ravenwood Ave., Chicago 40, Ill.
K-Hill Signal Co., 326 W. 3rd St., Uhrichsville, Ohio.
Lamolite Corp., 682 6th Ave., New York 10, N. Y.
PEREY TURNSTILE CO., INC., 101 Park Ave., New York 17, N. Y.
Royal Metal Mfg. Co., 17 N. Michigan Blvd., Chicago 1, Ill.
Taller and Cooper, Inc., 75 Front St., Brooklyn 7, N. Y.

BROOMS AND BRUSHES

(See JANITOR SUPPLIES)

CARBONS

CARBONS, INC., Boonton, N. J.
Electro Carbons, 940 W. Belmont St., Chicago, Ill.
NATIONAL CARBON div. of Union Carbide, 270 Park Ave., N. Y. 17, N. Y.
Ringsdorff Carbon Co., 15 W. 44th St., New York, N. Y.

CARBON SAVERS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., INC., 1712 Jackson St., Omaha, Neb.
Cali Products Corp., 3719 Marjorie Way, Sacramento, Calif.
Droll Theatre Supply, 317 S. Sangamon, Chicago.
Hanover Carbon Co., 4035 Spruce St., Philadelphia 4, Pa.
Hal I. Huff Manufacturing Co., 659 W. Jefferson, Los Angeles 7, Calif.
Payne Products Co., 2451 W. Stadium Blvd., Ann Arbor, Mich.
Edw. H. Wolk, 1261 S. Wabash, Chicago 5, Ill.

CARPETS

Bigelow-Sanford Carpet Co., Inc., 140 Madison Ave., New York 16, N. Y.
Crest Assoc., 630 Ninth Ave., New York, N. Y.
Firth, Inc., 295 5th Ave., New York, N. Y.
Hardwick and Magee, 295 5th Ave., New York, N. Y.
Karagheusian, A. and M. Co., Inc., 295 5th Ave., New York 16, N. Y.
Klearflax Linen Looms, Inc., 63rd and Grand, Duluth, Minn.
Leedom, Thomas L. Co., Bristol, Pa.
Lees, James and Sons Co., Bridgeport, Pa.
Lomax Carpet Mills, Jasper and Orleans St., Philadelphia 34, Pa.
Mohawk Carpet Mills, Inc., 295 5th Ave., New York 16, N. Y.
Philadelphia Carpet Co., Allegheny Ave., at C St., Philadelphia, Pa.
Shelton Looms, 1 Park Ave., New York, N. Y.
Smith, Alexander and Sons Carpet Co., 295 5th Ave., New York 16, N. Y.

CARPET PADDING

American Hair & Felt Co., Merchandise Mart, Chicago, Ill.
U. S. Rubber Co., 1230 6th Ave., New York, N. Y.
Sponge Rubber Co., Sheldon, Conn.

CARPET-UPHOLSTERY CLEANING PRODUCTS

Artloom Carpet Co. (Chemical Products div.), Allegheny and Howard, Philadelphia 33, Pa.
Brever Electric Mfg. Co., 5100 N. Ravenswood Rd., Chicago 40, Ill.
Glamorene, Inc., 10 E. 44th St., New York, N. Y.
Hild Floor Machine Co., 740 W. Washington, Chicago, Ill.
KINNER PRODUCTS CO., 13325 E. Broad St., Pataskala, O.

CHAIRS

AMERICAN DESK CO., Dallas, Tex.
AMERICAN SEATING CO., 9th and Broadway, Grand Rapids 2, Mich.
Griggs Equipment Co., 209 Beale St., Box 630 Belton, Tex.
HEYWOOD-WAKEFIELD CO., Gardner, Mass.
Ideal Seating Co., 519 Ann St., N. W., Grand Rapids, Mich.
Irwin Seating Co., 1480 Buchanan Ave., S. E. Grand Rapids, Mich.
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn.
Peabody Seating Co., North Manchester, Ind.

CHAIR CUSHIONS

American Texteel Co., Bellefontaine, O.
Dunlop Rubber Co., Sheridan Drive and Riverside Rd., Station B. Buffalo 7, N. Y.
Firestone Tire and Rubber Co., 1200 Firestone Parkway, Akron 17, O.
Hewitt-Robins, Inc., 240 Kensington Ave., Buffalo 5, N. Y.
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn.
Sponge Rubber Products Co., Howe Street, Shelton, Conn.
U. S. Rubber Co., mech. rubber goods div., 1230 Ave. of Americas, New York 20, N. Y.

CHAIR REPAIR SERVICE

American Texteel Co., Bellefontaine, O.
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn.

CHAIR UPHOLSTERING FABRICS

American Texteel Co., Bellefontaine, O.
Apex Coated Fabrics Co., Inc., 12 E. 22nd St., New York 10, N. Y.
Asher and Boretz, Inc., 900 Broadway, New York 3, N. Y.
Athol Mfg. Co., 120 E. 41st St., New York 17, N. Y.
Bolta Products Sls., Inc., 151 Canal St., Lawrence, Mass.
Celanese Corp. of America, plastic div., 80 Madison Ave., New York 16, N. Y.
Chicopee Sales Corp., 40 Worth St., New York 13, N. Y.
Cotan Corp., 331 Oliver St., Newark, N. J.
DuPont, E. I. deNemours and Co., 350 5th Ave., New York 1, N. Y.
Firestone Rubber and Latex Products Co., Firestone Foamex div., Falls River, Mass.
Goodall Fabrics, Inc., 525 Madison Ave., New York 22, N. Y.
Goodrich, B. F. Co., 500 S. Main St., Akron, O.
Hoenigsberger, H. L., 149 N. Wacker Drive, Chicago 6, Ill.
Manko Fabrics Co., 49 W. 38 St., New York, N. Y.
Masland Duraleather Co., 3234-90 Amber St., Philadelphia 34, Pa.
MASSEY SEATING CO., 100 Taylor St., Nashville, Tenn.
Texileather Corp., 607 Madison Ave., Toledo 3, O.
Tufford Seat Covers, Inc., 140 West "B" St., San Diego 1, Calif.
U. S. Rubber Co., 1230 Ave. of Americas, New York 22, N. Y.

CHANGEOVERS

Essannay Electric Mfg. Co., 1438 N. Clark St., Chicago 10, Ill.
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles 1, Calif.

COIN CHANGERS

Apco, Inc., 1740 Broadway, N. Y., N. Y.
National Rejectors, 5100 San Francisco Ave., St. Louis, Mo.
Vendo Co., 7400 E. 12 St., Kansas City 26, Mo.

COLOR WHEELS

Best Devices Co., 10516 Western Ave., Cleveland 11, O.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.

CONDENSERS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Fish-Schurman Corp., 230 E. 45th St., New York 17, N. Y.

CROWD CONTROL EQUIPMENT

Apex Bronze and Brass Works, Inc., 429 West Broadway, New York 12, N . Y.
LAWRENCE METAL PRODUCTS, INC., Lynbrook, L. I., N. Y.,
PEREY TURNSTILE CO., INC., 101 Park Ave., New York 17, N. Y.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.

CURTAIN CONTROLS AND TRACK

Automatic Devices Co., 2011 S. 12th St., Allentown, Pa.
Clancy, J. R., Inc., 1010 W. Belden Ave., Syracuse 4, N. Y.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
NOVELTY SCENIC STUDIOS, INC., 432 E. 91st St., New York 28, N. Y.
Vallen, Inc., 225 Bluff St., Akron 4, O.
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles 1, Calif.

DECORATIONS

Bil-Art Studios, Inc., 548 W. 53rd St., New York 19, N. Y.
Brodsky, David E. Assoc., 242 N. 13th St., Philadelphia 7, Pa.
Dazians, Inc., 142 W. 44th St., New York, N. Y.
F & Y Building Service, 329 E. Town St., Columbia, Ohio
Frankel Assoc., 218 West 47th St., New York 19, N. Y.
Great Western Stage Equip. Co., Inc., 1324-26 Grand Ave., Kansas City, Mo.
Griewe, Inc., 2426-32 Reading Rd., Cincinnati, O.
Grosh, R. L. and Sons Scenic Studios, 4114 Sunset Blvd., Hollywood 27, Calif.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
Maharam Fabric Corp., 130 W. 46th St., New York 19, N. Y.
Manko Fabrics, 49 W. 38 St., New York, N. Y.
Marsh Wall Products, Inc., 5082 Main St., Dover, O.
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha, Neb.
H. R. Mitchell, Inc., Hartselle, Ala.
Mosaic Tile Co., The, Zanesville, O.
Northwest Scenic Studios, 607 Marshall St., N. E. Minneapolis, Minn.
NOVELTY SCENIC STUDIOS, INC., 426-432 E. 91st St., New York 28, N. Y.
Paramount Decorating Co., Inc., 311 N. 13th St., Philadelphia 7, Pa.
Premier Studios, 414 W. 45th St., New York 19, N. Y.
Rambusch Decorating Co., 2 W. 45th St., New York 19, N. Y.
Rau Studios, Inc., 104 W. 42nd St., New York, N. Y.
Riseman, William, Assoc., 162 Newbury St., Boston, Mass.
Teichert, Hanns R. Studios, 1311 N. Wells St., Chicago, Ill.
Weiss, I and Sons., Inc., 445 W. 45th St., New York 19, N. Y.

DIMMER EQUIPMENT

(See SWITCHBOARD)

DISPLAY AD MATERIALS

FEPCO THEATRE ADVERTISERS, Box 795, Omaha, Neb.
NATIONAL SCREEN SERVICE, 1600 Broadway, New York, N. Y.

DISPLAY FRAMES

Bevelite, Inc., 3626 11th Ave., Los Angeles, Calif.
Champion Metal Moulding Corp., 234 E. 151 St., New York 51, N. Y.
Lobby Display Frame Corp., 549 N. 52nd St., New York 19, N. Y.
Peoples Display & Frame Co., 1515 W. Olympic Blvd., Montabello, Calif.
Poblocki, Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Romar Vide Co., Chetek, Wisconsin
Sioux Metal Products Co., P. O. Box 430, Bedford, O.
Stanley Displays, Inc., 442 W. 42nd St., New York 18, N. Y.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.

DOORS AND DOOR HARDWARE

Bloomfield Mfg. Co., Inc., Bloomfield, Ind.
Kawneer Co., 2510 Front St., Niles, Mich.
LAWRENCE METAL PRODUCTS, INC., 434 Broadway, New York 13, N. Y.
Norton Door Closer Co., div., Yale and Towne Mfg. Co., Chicago 18, Ill.
Norton Laiser Co., Inc., 466 W. Superior St., Chicago, Ill.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Rixon Mfg. Co., 4450 W. Carroll Ave., Chicago, Ill.
Stanley Works, 111 Elm St., New Britian, Conn.
Universal Corp., 6710 Denton Drive, Dallas 9, Texas
Vonnegut Hardware Co., 402 West Maryland St., Indianapolis 4, Ind.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.
Yale and Towne Mfg. Co., Stamford div., 200 Henry St., Stamford, Conn.

DRAPERY AND WALL COVERINGS

(See DECORATION)

DRINKING FOUNTAINS

Ebco Mfg. Co., 401 W. Town St., Columbus, O.
General Motors Corp., Frigidaire, commercial and air cond. div., 300 Taylor St., Dayton 1, O.
Pure Filter Corp., of America, 440 Lafayette St., New York 3, N. Y.
Sunroc Refrigeration Co., Glen Riddle, Pa.
Voigt Co., 1649 N. Broad St., Philadelphia 2, Pa.
Westinghouse Electric Corp., 983 Page Blvd., East Springfield, Mass.

EMERGENCY LIGHTING

Carpenter Mfg. Co., 2 Bradley St., Summerville, Mass.
Electric Storage Battery Co., 41 S. 15th St., Phila. 2, Pa.
Fairbanks Morse and Co., 600 S. Michigan Ave., Chicago 5, Ill.
Lamplighter Products Co., 95 Atlantic Ave., Brooklyn, N. Y.
Onan, D. W. Sons Co., 43 Royalston Ave., Minneapolis, Minn.
Ready Power Co., 11233 Freud Ave., Detroit, Mich.
Square D Co., 6060 Rivaud St., Detroit 11, Mich.
U-C Lite Co., 1050 Hubbard St., Chicago, Ill.

ESCALATORS

The Peelle Co., 47 Stewart Ave., Brooklyn, N. Y.

EXTERMINATOR SUPPLIES AND SERVICES

American Processing Co., 720 Euclid Ave., Cleveland, O.
Brulin & Co., 2939 Columbia Ave., Indianapolis, Ind.
Chemical Insecticide Corp., 57 13th St., Brooklyn 15, N. Y.
Fuld Bros. 702 S. Wolfe St., Baltimore 31, Md.
Sani-Toil Labs, 121 Main St., Joplin, Mo.
West Disinfecting Co., 42-16 West Street, Long Island City, N. Y.

FILM CASES AND CABINETS

All-Steel Equipment Co., Inc., 741 Griffith Ave., Aurora, Ill.
Chicago Metal Mfg. Co., 3724 S. Rockwell St., Chicago 32, Ill.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Hawthorne Mfg. Co., 2930 37th Ave., S. Minneapolis, Minn.
Neumade Products Corp., 250 W. 57th St., New York 19, N. Y.

FIRE EXTINGUISHERS

American LaFrance-Foamite Corp., 100 E. LaFrance St., Elmira, N. Y.
Bostwick Laboratories, 706 Bostwick Ave., Bridgeport, Conn.
Buffalo Fire Appliance Corp., 290 Main St., Buffalo 2, N. Y.
General Detroit Corp., 2270 E. Jefferson Ave., Detroit 7, Mich.
Pyrene Mfg. Co., 560 Belmont Ave., Newark, N. J.
Snyder, M. L. and Son, Jasper and York Sts., Philadelphia 25, Pa.

FIRE HOSE

Buffalo Fire Appliance Corp., 290 Main St., Buffalo 2, N. Y.
General Detroit Corp., 2770 E. Jefferson Ave., Detroit 7, Mich.

FIREPROOFING

Albi Mfg. Co., Inc., 29 Bartholomew Ave., Hartford 6, Conn.

FIRE SHUTTERS

Best Devices Co., 10516 Western Ave., Cleveland 11, O.
Trumbull Electric Mfg. Co., 41 Woodford Ave., Plainville, Conn.

FIREWORKS

Liberty Fireworks Co., P. O. Box 683, Danville, Ill.

FLOORING MATERIALS

Armstrong Cork Co., 1240 State St., Lancaster, Pa.
Congoleum-Nairn, Inc., 195 Belgrove Drive, Kearny, N. J.
Freemont Rubber Co., 115 McPherson Hwy., Fremont, O.
Goodyear Tire and Rubber Co., Inc., flooring div., 600 W. 58th St., New York 19, N. Y.
Homasote Co., Fernwood Rd., Trenton 3, N. J.
Hood Rubber Co., div., B. F. Goodrich Co., Watertown, Mass.
Mosaic Tile Co., Zanesville, Ohio
National Terrazzo and Mosaic Assn., 1420 New York Ave., N. W., Washington 5, D. C.
Sloane-Blabon Corp., 295 5th Ave., New York 16, N. Y.
Taylor Mfg. Co., 3056 W. Meinecke St., Milwaukee, Wis.
Tile-Tex Co., Inc., 1232 McKinley St., Chicago Heights, Ill.

FLUORESCENT PAINT AND LIGHTING

Black Light Products Co., 47 E. Lake St., Chicago 1, Ill.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
General Electric Co., 1285 Boston Ave., Bridgeport 2, Conn.
General Luminescent Corp., 638 S. Federal St., Chicago, Ill.
Guth Bros., 2615 Washington Blvd., St. Louis 3, Mo.
Strobite Co., 75 W. 45th St., New York 36, N. Y.
Switzer Bros., 4732 St. Clair Ave., Cleveland, O.

FRONTS

Formica Insulation Co., 4654 Spring Grove Ave., Cincinnati 32, O.
Kawneer Co., 2510 Front St., Niles, Mich.
Poblocki, Ben B. Sons and Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Reliance Art Metal Co., 601 McMicken St., Cincinnati, O.
Seaporcel Porcelain Metals, Inc., 28-30 Borden Ave., Long Island City 1, N. Y.
Toledo Porcelain Products Co., 2275 Smead Ave., Toledo, O.

FURNITURE

HEYWOOD-WAKEFIELD CO., Gardner, Mass.
Royal Metal Mfg. Co., 517 N. Michigan Blvd., Chicago 1, Ill.

GLASS, STRUCTURAL

Libby-Owens-Ford Glass Co., 1021 Nicholas Bldg., Toledo 3, O.
Owens-Illinois Glass Co., Ohio Bldg., Toledo, O.
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh 22, Pa.

HAND DRYERS

American Dryer Corp., 1324 Locust St., Philadelphia, Pa.
Chicago Hardware Foundry Co., Sani-Dri div., 2500 N. Commonwealth Ave., Chicago, Ill.
Electric-Aire Engineering Corp., 209 W. Jackson Blvd., Chicago, Ill.

HAND RAILS

(See CROWD CONTROL EQUIPMENT)

HEARING AIDS

Dictograph Products Co., Inc., 580 5th Ave., New York 19, N. Y.
Sonotone Corp., Saw Mill River Rd., Elmsford, N. Y.
Telesonic Theatrephone Corp., Times Square Bldg., New York 18, N. Y.
Trimm Radio Mfg. Co., 1770 W. Berteau Ave., Chicago, Ill.
Western Electric Co., 195 Broadway, New York 7, N. Y.
Zenith Radio Corp., 6001 Dickens St., Chicago 39, Ill.

HEATING SYSTEMS

American Foundry and Furnace Co., Washington and McClun, Bloomington, Ill.
American Radiator and Standard Sanitary Corp., 40 W. 40th St., New York 18, N. Y.
Grinnell Co., Inc., 260 W. Exchange St., Providence, R. I.
Petroleum Heat and Power Co., Southfield Ave., Stamford, Conn.
Skinner Heating and Ventilating Co., Inc., 1948-60 N. 9th St., St. Louis, Mo.
U. S. Radiator Co., 535 Griswold St., Detroit, Mich.

INSULATION, ACOUSTICAL THERMAL

Aetna Plywood and Veneer, 1741 Elston Ave., Chicago 22, Ill.
Alfol Insulation Co., Chrysler Bldg., New York, N. Y.
Armstrong Cork Co., 1240 State St., Lancaster, Pa.
Celotex Corp., 120 S. LaSalle St., Chicago 3, Ill.
Certain-Teed Products Corp., Ardmore, Pa.
Formica Insulation Co., 4654 Spring Grove Ave., Cinn. 32, Ohio
Hall, C. R. and Sons, 516 5th Ave., New York, N. Y.
Homasote Co., Fernwood Ave., Trenton 3, N. J.
Insulite Co., 1100 Builders Exchange Bldg., Minneapolis, Minn.
Johns-Manville Corp., 22 E. 40th St., N. Y. C. 16, N. Y.
Keasbey and Mattison Co., Ambler, Pa.
Kelly Island Lime and Transport Co., Leader Bldg., Cleveland, O.
Kimberly-Clark Corp., Neenah, Wis.
Marsh Wall Prods. Co., 4682 Main, Dover, Ohio
National Gypsium Co., 325 Delaware St., Buffalo 2, N. Y.
Owens-Corning Fiberglass Co., 2033 Nicholas Bldg., Toledo 1, O.
PermaStone Co., 719 Hudson St., Columbus, Ohio
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh 22, Pa.
Sprayed Insulation Co., Inc., 56-58 Crittenden St., Newark, N. J.
U. S. Gypsum Co., 300 W. Adams St., Chicago, Ill.
U. S. Plywood Corp., 55 W. 44th St., New York 18, N. Y.
U. S. Rock Wool Co., 40 S. Main, Salt Lake City 1, Utah
Universal Zonolite Insulation Co., 135 S. LaSalle St., Chicago 3, Ill.
Wood Conversion Co., 1st National Bldg., St. Paul 1, Minn.

INTERCOMMUNICATION SYSTEMS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Drive-in Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
EPRAD, 1206 Cherry St., Toledo, O.
Motiograph, Inc., Servus-Fone div. (Electronic Car Hop), 4922 W. Grand Ave., Chicago 38, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
R. W. Neill Co., 1811 Caroll Ave., Chicago 12, Ill.
NORTH AMERICAN PHILIPS (Norelco), 100 E. 42nd St., N. Y., N. Y.
Operadio Mfg. Co., St. Charles, Ill.
WESTREX CORP., 540 W. 58 St., New York 19, N. Y.

JANITOR SUPPLIES

Afta Solvents Corp., 470 W. 128th St., New York 27, N. Y.
Artloom Carpet Co., (Chemical Products div.), Allegheny and Howard, Phila. 33, Pa.
Breuer Electric Mfg. Co., 5148 N. Ravenswood Ave., Chicago 40, Ill.
Fuld Bros., 702 S. Wolfe St., Baltimore 31, Md.
Fuller Brush Co., The, Main St., Hartford, Conn.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
Holcomb, J. I. Mfg. Co., 1601 Barth Ave., Indianapolis, Ind.
Horn, A. C. Co., 43-36 Tenth St., Long Island City 1, N. Y.
Hospital Specialty Co., The, 1991 E. 66th St., Cleveland 3, O.
KINNER PRODUCTS CO., 13325 E. Broad St. Pataskala, O.
Melro Enterprises, Cramer Road, Poughkeepsie, N. Y.
Morton Salt Co., 310 S. Michigan Ave., Chicago 4, Ill.

Sanitex Co., 14182 Meyers Rd., Detroit 27, Mich.
Straubel Paper Co., Green Bay, Wis.
U. S. Sanitary Specialties Co., 435 S. Western Ave., Chicago 12, Ill.
West Disinfecting Co., 52-16 West St., Long Island City, N. Y.

LADDERS

Chesbro-Whitman Co., Inc., 38-21 12th St., Long Island City 1, N. Y.
Dayton-Harker Co., 2337 Gilbert Ave., Cincinnati 6, O.
R. D. Werner Co., 295 5th Ave., New York, N. Y.

LAMPS, INCANDESCENT OR FLUORESCENT

Century Lighting Inc., 521 W. 43rd St., New York, N. Y.
General Electric Co., lamp div., Nela Park, Cleveland 13, Ohio
Kliegl Bros. Universal Electric Stage Lighting Co., 321 W. 50th St., New York 19, N. Y.
Radiant Lamp Corp., 300 Jeliff Ave, Newark 8, N. J.
Sheldon Electric Co., Inc., 76 Coit St., Irvington, N. J.
Sylvania Electric Products, Inc., 500 5th Ave., New York 18, N. Y.
Westinghouse Electric Corp., lighting div., Edgewater Park, Cleveland, O.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Sioux Metal Products Co., P. O. Box 430, Bedford, O.

LENSES

American Optical Co., 19 Doat St., Buffalo 11, N. Y.
Bausch and Lomb Optical Co., 635 St. Paul St., Rochester 2, N. Y.
Bell & Howell Co., 7100 McCormick, Chicago, Ill.
General Scientific Corp., 5151 W. 65th St., Chicago 38, Ill.
Ilex Optical Co., 690 Portland St., Rochester 5, N. Y.
KOLLMORGEN OPTICAL CORP., 347 King St., Northampton, Mass.
Pacific Optical Corp., 5965 W. 98th St., Los Angeles, Calif.
Projection Optics Co., Inc., 330 Lyell Ave., Rochester 6, N. Y.
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.
United Artists Theatres, 233 W. 49th St., N. Y. 19, N. Y. Dimension 150 lenses.
Wollensak Optical Mfg. Co., 350 Hudson Ave., Rochester, N. Y.
Zenith Optical Co., Huntington, W. Va.

LIGHTING

Allbrite Electric Co., 3917 Kedzie Ave., N. Chicago, Ill.
Bleck, M., Mfg. Co., 300 N 3rd St., Philadelphia 6, Pa.
Brightlight Reflector Co., Fairfield Ave., and State St., Bridgeport 5, Conn.
Capitol Stage Lighting Co., 527 W. 45th St., New York 19, N. Y.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
J. H. Channon Co., 1455 Hubbard, Chicago, Ill.
Clancy, J. R. Inc., 1010 Belden Ave., Syracuse 4, N. Y.
Curtis Lighting, Inc., 6135 W. 65th St., Chicago 38, Ill.
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee 1, Wis.
General Electric Co., lamp div., Nela Park, Cleveland 13, O.
General Luminescent Corp., 638 S. Federal St., Chicago, Ill.
GoldE Manufacturing Co., Heiland div., Denver, Colo.
Grimes Manufacturing Co., Urbana, O.
Guth Bros., 2615 Washington Blvd., St. Louis 3, Mo.
Hub Electric Co., 2225 Grand Ave., Chicago 12, Ill.
Jewell Products Co., 266 Glenwood Ave., Bloomfield, N. J.
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., New York 19, N. Y.
Major Equipment Co., 4603 Fullerton Ave., Chicago 39, Ill.
Mitchell, Hubert, Industries, Inc., Hartsell, Ala.
Revere Electric Manufacturing Co., 6009 N. Broadway, Chicago 4, Ill.
Reynolds Electric Co., 2650 W. Congress St., Chicago 12, Ill.
Spare Electric Corp., 18222 Lanken, Cleveland 19, O.
Sperti, Inc., Norwood Station, Cincinnati 12, O.
Summerour and Devine, Inc., 115 W. 17th St., Kansas City 8, Mo.
Taito, Ltd., 39 E. 50th St., New York, N. Y.
Tiffin Scientific Studios, Tiffin, O.
Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa.
Westinghouse Electric Corp., lamp div., Bloomfield, N. J.
Westinghouse Electric Corp., lighting div., Edgewater Park, Cleveland, O.
Winston, Charles J. and Co., Inc., 2 W. 47th St., New York, N. Y.

LOBBY HARDWARE

Altschul, A. H. Co., 9-11 White St., New York 13, N. Y.
Apex Brass and Bronze Works, Inc., 42 West Broadway, New York 12, N. Y.
Art in Metal Co., 511 Manhattan Ave., Brooklyn 22, N. Y.
Compco Corp., 2257 W. St. Paul Ave., Chicago 47, Ill.
LAWRENCE METAL PRODUCTS, INC., Lynwood, L. I., N. Y.
Lawson, F. H. Co., Evans and Whateley Sts., Cincinnati 4, O.

MAGAZINES

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR, 729 Seventh Ave., New York, N. Y.
Cinematic Corp., 122 Washington St., Bloomfield, N. J.
GOLDBERG BROS., 3500 Walnut St., Denver, Colo.
GoldE Mfg. Co., Heiland div., Denver, Colo.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Natural Vision Corp., 1710 N. LaBrea, Hollywood 46, Calif.
Radio Corporation of America, RCA Victor Div., Theatre Equip. Sales, Camden, N. J.
Strobl Dodge, P. O. Box 24, Cincinnati 30, O.
Edw. H. Wolk, 1241 S. Wabash, Chicago, Ill.
Wenzel Projector, 2505 S. State, Chicago, Ill.

MATS, RUBBER

Altschul, A. H. Co., 9-11 White St., New York 13, N. Y.
AMERICAN MAT CORP., 2018 Adams St., Toledo 2, O.
American Tile and Rubber Co., Perrine Ave., Trenton, N. J.
Crest Assoc., 630 Ninth Ave., New York, N. Y.
Durable Mat Co., 2926 16th St., S. W., Seattle, Wash.
Fremont Rubber Co., 115 McPherson Hwy., Fremont, O.
Goodyear Tire & Rubber Co., flooring div., 600 W. 58th St., New York 19, N. Y.
Musson, R. C. Rubber Co., 10 S. College Ave., Akron, O.
National Mat Co., 72 Kingsley St., Buffalo, N. Y.
U. S. Rubber Co., mech. rubber goods div., 1230 Ave. of Americas, New York 20, N. Y.

MIRRORS

Carvarts, Inc., 7025 Santa Monica Blvd., Hollywood 38, Calif.
Pittsburgh Plate Glass Co., 632 Duquesne Way, Pittsburgh 19, Pa.

MOTOR GENERATORS

Automatic Devices Co., 114 North 8th Street, Allentown, Pa.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Hertner Electric Co., 12690 Elmwood Ave., Cleveland 11, Ohio
Imperial Electric Co., 84 Ira Ave., Akron, O.
Motiograph Inc., 4922 W. Grand Ave., Chicago 39, Ill.
Robin J. E., Inc., 267 Rhode Island Ave., East Orange, N. J.

ORNAMENTAL METAL WORK

Architectural Bronze Studios, Inc., 2600 S. 10th St., St. Louis, Mo.
Artcraft Ornamental Iron Co., 724 E. Hudson St., Columbus, O.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.

PAINT

NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Pabco Products, Inc., 475 Brannan St., San Francisco 19, Calif.
Spatz Paint Industries, Inc., 5237 Manchester St., St. Louis 10, Mo.
Tnemec Co., Inc., 124 W. 23rd Ave., Kansas City, Mo.

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Bradley Washfountain Co., 2203 W. Michigan St., Milwaukee 1, Wis.
Crane Co., 836 S. Michigan Blvd., Chicago 1, Ill.
Kohler Co., Kohler, Wis.
Safeway Sanitation Co., 75 Argyle Rd., Eggertsville 21, N. Y.
Sexauer, J. A. Mfg. Co., Inc., 2503-5 3rd Ave., New York 5, N. Y.
Sperzel Sanitary Seat Co., 123 14th Ave., S. Minneapolis, Minn.
Standard Art, Marble and Tile Co., 117 "D" Street N. W., Washington, D. C.

PRE-FAB FRONTS

(See FRONTS)

PREMIUM DISTRIBUTORS

Hecht Mfg. & Premium Co., 184 Merrick Rd., Merrick, L. I., New York
Metro Premium, 334 W. 44th St., New York, N. Y.
Price Theatre Premiums, 352 W. 44th St., New York, N. Y.
Shure, N. and Co., 200 W. Adams St., Chicago 6, Ill.
West Bend Aluminum Co., West Bend, Wis.

PROJECTION LAMPS

ASHCRAFT C. S. MFG. CO., 3632 38th St., Long Island City 1, N. Y.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Cine Electronics, 225 E. 46th St., New York. N. Y.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
NORTH AMERICAN PHILIPS (Norelco), 100 E. 42nd St., New York, N. Y.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O.
WESTREX CORP., 540 W. 58th St., New York 19, N. Y.
XETRON PRODUCTS div. Carbons, Inc., Boonton, N. J.

PROJECTOR INTERLOCKS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR, 729 7th Ave., New York, N. Y.
Motiograph, Inc., 4922 W. Grand Ave., Chicago 39, Ill.
Natural Vision Corp., 1710 N. LaBrea, Hollywood, Calif.

PROJECTOR PARTS

LA VEZZI MACHINE WORKS, 4635 West Lake St., Chicago 66, Ill.

PROJECTORS, 35mm

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.

GENERAL PRECISION LABS, Pleasantville, N. Y.
Motiograph, Inc., 4922 W. Grand Ave., Chicago 39, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
NORTH AMERICAN PHILIPS, Norelco projectors, 100 E. 42 St., N. Y., N. Y.
PHILIPS PROJECTOR CO., Eindhoven, Netherlands.
Paromel Electronics Corp., 2048 W. North Ave., Chicago 47, Ill.
Weber Machine Corp., 59 Rutter St., Rochester 6, N. Y.
Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.
WESTREX CORP., 540 W. 58th St., New York 19, N. Y.

PROJECTORS, 70mm

CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
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NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
NORTH AMERICAN PHILIPS, Norelco projectors, 100 E. 42 St., N. Y., N. Y.
PHILIPS PROJECTOR COMPANY, Eindhoven, Netherlands.

PROJECTORS, 16mm

Ampro Corp., 2835 N. Western Ave., Chicago 18, Ill.
Bell and Howell Company, 7183 McCormick Rd., Chicago, Ill.
Camera Equipment Co., 315 W. 43rd St., New York, N. Y.
EASTMAN KODAK CO., 343 State St., Rochester 4, N. Y.
NORTH AMERICAN PHILIPS, Norelco Projectors, 100 E. 42 St., New York, N. Y.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
PHILIPS PROJECTORS CO., Eindhoven, Netherlands.
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Victor Animatograph Corp., Davenport Bank Bldg., Davenport, Ia.

RECTIFIERS

ASHCRAFT, C. S. MFG. CO., 3632 38th St., Long Island City 1, N. Y.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Continental Electric Co. (Rectifier Tubes), 715 Hamilton St., Geneve, Ill.
Forest-Harrison, Inc., 122 Washington St., Bloomfield, N. J.
Carver Electric Co., 327 Carter St., Union City, Ind.
Gordos Corp., (Rectifier Tubes), 250 Glenwood Ave., Bloomfield, N. J.
KNEISLEY ELECTRIC CO., 2501 La Grange, Toledo 3, O.
Mallory, P. R. and Co., Inc., 3029 E. Washington St., Indianapolis 6, Ind.
Motiograph, Inc., 4431 W. Lake St., Chicago 34, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
J. E. Robin, 267 Rhode Island Ave., E. Orange, N. J.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, Ohio.

REEL-END ALARMS

American Theatre Supply Company, Inc., 2300 First Avenue, Seattle 1, Wash.

REELS AND REWINDS

General Devices & Eng. Co., 1147 N. McCadden Place, Hollywood 38, Calif.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Griswold Machine Works, Port Jefferson, N. Y.
umade Prods. Co., 250 W. 57th St., New York 19, N. Y.
Weaver, Fred Co., 1639 E. 102nd St., Los Angeles 2, Calif.
Wenzel Projector, 2505 S. State St., Chicago 16, Ill.

REFLECTORS

Bausch and Lomb Optical Co., 625 St. Paul St., Rochester, N. Y.
Fish-Schurman Corp., 230 E. 45th St., New York 17, N. Y.
HEYER-SCHULTZ INC., Cedar Grove, New Jersey
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, Ohio.

SAFES

Ballam, Thomas F. Co., 1206 7th Ave., N., St. Petersburg, Fla.
Chicago Metal Mfg. Co., 3724 S. Rockwell St., Chicago 32, Ill.
Hawthorne Mfg. Co., 2930 37th Ave., S. Minneapolis, Minn.
Mosler Safe Co., 320 5th Ave., New York City 1, N. Y.

SANITARY SUPPLIES AND EQUIPMENT

(See JANITOR SUPPLIES)

SCREENS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Bodde Screen Co., 829 Venice Blvd., Los Angeles 34, Calif.
Carpenter, L. E. & Co. (Vicra-Lite div.), Wharton, N. J.
HURLEY SCREEN CO., 96-17 Northern Blvd., Corona, L. I., New York
NATIONAL THEATRE SUPPLY CO., Tarrytown, N . Y.
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.
B. F. Shearer Co., 2318 Second Ave., Seattle 1, Wash.
TECHNIKOTE CORP., 63 Seabring St., Brooklyn 31, N. Y.
Trans-Lux Corp., 625 Madison Avenue, New York, N. Y.
WALKER-AMERICAN CORP., 2665 Delmar Blvd., St. Louis 6, Mo.
Williams Screen Co., 1620 Summit Lane Blvd., Akron, O.

SCREEN FRAMES

Artcraft Strauss Sign Co., 830 12th Ave., N. Y. 19, N. Y.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
R. H. Mitchell & Co., Hartselle, Ala.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
Hollywood Curvescope Frame Co., 2311 Foshay Towers, Minneapolis 2, Minn.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
Nick Mulone and Son, Cheswick, Pa.
SELBY INDUSTRIES, 1350 Ghent Hills Rd., Akron 13, O.
TECHNIKOTE CORP., 63 Seabring St., Brooklyn 31, N. Y.
Unistrut Products Co., 1013 W. Washington Blvd., Chicago 7, Ill.

SIGNS, ADMISSION

(See BOXOFFICE EQUIPMENT)

SIGNS, DIRECTIONAL AND EXIT

American Metalcraft Corp., 1009 S. 8th St., St. Joseph, Mo.
Ardley, 1010 Castle Hall Ave., New York 72, N. Y.
Bahn, L. Co., 123 W. Canton St., Boston 18, Mass.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Beach Co., Coshocton, O.
Bevelite, Inc., 3626 11th Ave., Los Angeles, Calif.
Century Lighting Inc., 521 W. 43rd St., New York, N. Y.
Drive-In Theatre Mfg. Co., div of Dit-Mco, Inc., 505 W. 9th St., Kansas City 5, Mo.
Federal Electric Co., 8700 S. State St., Chicago 19, Ill.
Ingram-Richardson Mfg. Co., 32nd St., Beaver Falls, Pa.
Kliegl Bros. 321 W. 50th St., New York 19, N. Y.
Rem-Lite, Inc., 878 Broadway, New York 3, N. Y.
Revere Electric Mfg. Co., 6009 N. Broadway, Chicago 4, Ill.
Sola Electric Co., 4613 W. 16th St., Cicero 50, Ill.
South Bend Neon Sign Co., 215 Garst St., South Bend 18, Ind.
Swanson-Nunn Electric Co., 8th and Oak St., Evansville, Ind.
Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa.

SIGN LETTERS AND MARQUEES

ADLER SILOUETTE LETTER CO., 11843 West Olympic Blvd., Los Angeles 64, Calif.
Artcraft Strauss Sign Co., 830 12th Ave., New York, N. Y.
Associated T. & R. Co., 354 W. 44th St., New York 36, N. Y.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Bevelite, Inc., 3626 11th Ave., Los Angeles, Calif.
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.
Everbrite Electric Sign Co., 1440 N. 4th St., Milwaukee 12, Wisc.
Falk Glass Products Co., 5 Union Square, W. New York 3, N. Y.
Flexlume Sign Corp., 1464 Main St., Buffalo 9, N. Y.
Poblocki Ben B. and Sons Co., 2159 S Kinnickinnic Ave., Milwaukee 7, Wis.
Sign Animation Corp., 229 W. 42nd St., New York, N. Y.
Sioux Metal Products Co., P. O. Box 430, Bedford, O.
Swanson-Nunn Electric Co., 8th and Oak St., Evansville, Ind.
Triple-S Supply Co., 206 First St., San Francisco, Calif.
WAGNER SIGN SERVICE, INC., 218 S. Hoyne Ave., Chicago 12, Ill.

SOUND EQUIPMENT

Altec Lansing Corp., 1515 S. Manchester Ave., Anaheim, Calif.
Ampex Electric Corp., 934 Charter St., Redwood City, Calif.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
EPRAD, 1206 Cherry St., Toledo, O.
Hallen Corp., 122 Washington St., Bloomfield, N. J.
Jensen Radio Mfg. Co., 6601 S. Laramie Ave., Chicago 38, Ill.
Magnasyne Mfg. Co., 5517 Satsuma Ave., N. Hollywood, Calif.
Motiograph, Inc., 4922 W. Grand Ave., Chicago 39, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Natural Sound Corp., 1710 N. LaBrea, Hollywood 46, Calif.
NORTH AMERICAN PHILIPS CO. (NORELCO). 100 E. 42nd St., New York, N. Y.
Paromel Electronics Corp., 2048 W. North Ave., Chicago 47, Ill.
PHILIPS PROJECTOR COMPANY, Eidhoven Netherlands
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.
WESTREX CORP., 540 W. 58th St., New York, N. Y.

SOUND EQUIPMENT SERVICE

Altec Service Co., 222 Park Ave. South, New York 3, N. Y.
RCA SERVICE CO., Technical Prods Div., Camden 8, N. J.

SPEAKERS AND HORNS

(See SOUND EQUIPMENT)

SPOTLIGHTS

Century Lighting, Inc., 521 W. 43rd St., New York 19, N. Y.
Genarco, Inc., 97-04 Sutphin Blvd., Jamica 35, N. Y.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. 19, N. Y.
STRONG ELEC. CORP., 87 City Park Ave., Toledo, O.

STAGE HARDWARE

Automatic Devices Co., 2011 S. 12th St., Allentown, Pa.
J. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse 4, N. Y.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
NOVELTY SCENIC STUDIO, INC., 432 E. 91st St., New York 28, N. Y.
Vallen, Inc., 225 Bluff St., Akron 4, O.
Weiss, I. and Sons, Inc., 445 W. 45th St., New York 19, N. Y.

STAIR TREADS

AMERICAN MAT CORP., 2018 Adams St., Toledo 2, O.
Fremont Rubber Co., 115 McPherson Hwy., Freemont, O.
Perfo Mat and Rubber Co., 281 5th Ave., New York 16, N. Y.
Safe Tread Co., 30 Vesey St., New York 7, N. Y.
Sioux Metal Products Co., P. O. Box 430, Bedford, O.

SWITCHBOARDS

Adam, Frank Electric Co., 3650 Windsor Place, St. Louis, Mo.
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee 1, Wis.
Federal Pacific Electric Products Co., 50 Paris St., Newark, N. J.
General Radio Co., 275 Massachusetts Ave., Cambridge 39, Mass.
Kellogg Switchboard and Supply Co., 6650 S. Cicero St., Chicago 38, Ill.
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. 19, N. Y.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
Major Equipment Co., 4603 Fullerton Ave., Chicago 39, Ill.
Mitchell, Hubert, Industries, Inc., Hartselle, Ala.
Square D Co., 6060 Rivaud St., Detroit 11, Mich.
Superior Electric Co., 83 Laurel St., Bristol, Conn.
Time-O-Matic Co., Danville, Ill.
Trumbull Electric Mfg. Co., 41 Woodford Ave., Plainville, Conn.
Ward Leonard Electric Co., 86 South St., Mt. Vernon, N. Y.

TICKET BOXES

GENERAL REGISTER CO., 36-20 33rd St., Long Island City, 1, N. Y.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Theatre Control Corp., 319 Orleans St., Detroit 7, Mich.

THEATRE TELEVISION

DuMont, Allen B. Labs, Inc., Passaic, N. J.
Farnsworth Radio and Television Co., Standard Bldg., Fort Wayne 1, Ind.
National General Corp., 9570 Wilshire Blvd., Beverly Hills, Calif.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Theatre Network Television, 575 Madison Ave., New York 22, N. Y.

TEMPERATURE CONTROLS

Barber-Colman Co., 1200 River Street, Rockford, Ill.
Johnson Service Co., 507 E. Michigan St., Milwaukee 2, Wis.
Minneapolis-Honeywell Regulator Co., 2747-53 4th Ave., S. Minneapolis 8, Minn.

TICKETS

Elliott Ticket Co., 409 Lafayette St., New York 3, N.Y.
Globe Ticket Co., 112 N. 12th St., Philadelphia, Pa.
International Ticket Co., 50 Grafton Ave., Newark 4, N. J.
Kelier Ansell Ticket Co., 723 7th Ave., New York 19, N. Y.
National Ticket Co., 201 Pearl St., Shamokin, Pa.
Toledo Ticket Co., 116 Erie St., Toledo, O.

TILE, STRUCTURAL AND ORNAMENTAL

American Encaustic Tiling Co., Inc., P. O. Box 271 Lansdale, Pa.
American Tile and Rubber Co., Perrine Ave., Trenton, N. J.
Arketec Ceramic Corp., Brazil, Ind.
Cambridge Tile Mfg. Co., P. O. Box 71, Station R, Lockland, Cincinnati 15, O.
Mosaic Tile Co., Zanesville, O.
National Fireproofing Corp., 202 E. Ohio St., Pittsburgh 12, Pa.
National Tile Co., 1200 E. 26th St., Anderson, Ind.
Standard Art, Marble and Tile Co., 117 "D" Street, N. W. Washington, D. C.
Tile-Tex Company, Inc., 1232 McKinley St., Chicago Heights, Ill.
U. S. Quarry Tile Co., 730 Renkert Bldg., Canton 2, Ohio.

TOILETROOM ACCESSORIES

(See PLUMBING FIXTURES)

TRAILERS, SLIDES

Filmack Trailer Co., 1327 S. Wabash Ave., Chicago, Ill.
NATIONAL SCREEN SERVICE CORP., 1600 Broadway, New York 19, N. Y.

TURNSTILES

PEREY TURNSTILE CO., Inc., 101 Park Ave., New York 17, N. Y.

UNIFORMS, SHIRTS, COLLARS

Angelica Uniform Co., 1427 Olive St., St. Louis 3, Mo.
S. Appel and Co., Inc., 740 Broadway, New York 3, N. Y.
Brooks Uniform Co., Inc., 75 West 45th St., New York, N. Y.
GIBSON LEE, INC. (Successors to Reversible Collar Co.), 95 Binney St., Cambridge 42, Mass.
Maier-Lavaty Co., 2141 Lincoln Ave., Chicago, Ill.
Troy Novelties Co., 5 Union St., Troy, N. Y.

VACUUM CLEANERS

Allen Billmyrae div., Lamson Corp., 425 Lamson St., Syracuse 1, N. Y.
Breuer Electric Mfg. Co., 5100 N. Ravenswood Ave., Chicago 40, Ill.
Eureka Vacuum Cleaner Co., Bloomington, Ill.
General Electric Co., Appliance and Mdse. Dept., Bridgeport, Conn.
Hild Floor Machine Co., 740 W. Washington Blvd., Chicago 6, Ill.
Hoover Co., 8 S. Michigan Ave., Chicago 3, Ill.
Ideal Industries, Inc., Sycamore, Ill.
Kent Co., Inc., 174 Canal St., Rome, N. Y.
Pullman Vacuum Cleaner Co., 33 Allerton St., Boston, Mass.
Multi-Clean Prods., 2277 Ford Pkwy., St. Paul 1, Minn.
National Super Service Co., 1946 N. 13th St., Toledo, Ohio.
Scott and Fetzer Co., The, 11401 Locust Ave., Cleveland 2, O.
Spencer Turbine Co., 486 Newark Ave., Hartford, Conn.
Westinghouse Electric Corp., 983 Page Blvd., E. Springfield, Mass.
Von Schrader Mfg. Co., 1600 Junction Ave., Racine, Wis.

VENTILATING SYSTEMS

(See AIR CONDITIONING)

WORK LIGHTS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. 19, N. Y.
Reliance Devices Co., 30 Irving Place, New York 3, N. Y.

DRIVE-IN GUIDE

ADMISSION SYSTEMS

EPRAD COMPANY, 1206 Cherry St., Toledo, O.
GENERAL REGISTER CORP., 745—5th Ave., New York 22, N. Y.
K-Hill Signal Co., Inc., 326 West 3rd St., Uhrichsville, O.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Palmer Engineering and Development Co., 2459 North Chico Ave., El Monte, Calif.
Taller and Cooper, Inc., 75 Front St., Brooklyn 1, N. Y.

ATTRACTION BOARD

ADLER SILHOUETTE LETTER CO., 11843 West Olympic Blvd., Los Angeles 64, Calif.
BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Tiffin Art Metal Co., Tiffin, Ohio.
WAGNER SIGN SERVICE, INC., 218 South Hoyne, Chicago 12, Ill.

BEACON ATTRACTION LIGHTS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Drive-In Theatre Mfg. Co., Edwardsville, Kansas
Federal Sign & Signal Co., 8764 S. State St., Chicago 9, Ill.
Tripp Mfg. Co., 133 N. Jeffeffrson St., Chicago 6, Ill.

CABLE AND SPEAKER CORDS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1707 Davenport St., Omaha, Neb.
Drive-In Theatre Mfg. Co., Edwardsville, Kansas
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
U. S. Steel Corp., Pittsburgh, Pa.
Western Insulated Wire Co., 1001 E. 62nd St., Los Angeles 1, Calif.
Wheeler Ins. Wire Co., 1118 E. Aurora St., Waterbury 20, Conn.
Whitney Blake Co., 1565 Dixwell Ave., New Haven, Conn.

DRIVE-IN THEATRE SEATING

AMERICAN SEATING CO., 9th & Broadway, Grand Rapids 2, Mich.
Griggs Equipment Co., 209 Beale St., Box 630, Belton, Texas.
HEYWOOD-WAKEFIELD CO., Gardner, Mass.
Ideal Seating Co., 519 Ann St., N. W., Grand Rapids, Mich.
MASSEY SEATING CO., 100 Taylor St., Nashville 8, Tenn.

FENCING

American Chain and Cable Co., Inc., Page Steel and Wire div., Bridgeport, Conn.
Anchor Post Fence Co., 6695 Eastern Ave., Baltimore 24, Md.
Habitant Fence Co., Bay City 21, Michigan.

IN-CAR HEATERS

Arvin Industries, Columbus, Ind.
Drive-In Theatre Mfg. Co., Edwardsville, Kansas
ELECTROMODE, 45 Crouch St., Rochester, N. Y.
EPRAD, 1206 Cherry St., Toledo, O.
Thermolater Co., 1628 Victory Blvd., Glendale, Calif.

IN-CAR SPEAKERS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
Drive-In Theatre Mfg. Co., Edwardsville, Kansas
EPRAD, 1206 Cherry St., Toledo, O.
Minneapolis Speaker Co., 3806 Grand Ave. S., Minneapolis, Minn.
Motiograph, Inc., 4922 W. Grand Ave., Chicago 39, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Oxford Electric Co., 3911 S. Michigan, Chicago 5, Ill.
Permaflex Corp., 4900 W. Grand, Chicago, Ill.
Projected Sound, Plainfield, Ind.
United Speaker Co., 1263 3rd Ave., New Kensington, Pa.
WESTREX CORP., 540 W. 58 St., New York

INSECTICIDE FOGGING APPARATUS

Todd Shipyards Corp., Product div., Halleck St., Brooklyn 31, N. Y.

INSECTICIDES, REPELLENTS

Barrett Chemical Co., H & Luzerne Sts., Phila., Pa.
C. B. Doige Company, Westport, Conn.
Pic Corp., 481 Washington Ave., Newark, N. J.
Swingfog, Inc., 415 Lexington Ave., New York, N. Y.

LITTER EQUIPMENT

Litterlift, 202 N. Mahaffee, Olathe, Kan.
Mideast Sales, P. O. Box 62, Lockland, Ohio
Tarrant Manufacturing Co., 59 Lake St., Saratoga Springs, N. Y.

PLAYGROUND EQUIPMENT, RIDES

AMERICAN PLAYGROUND DEVICE CO., Anderson, Ind.
Burke, J. E., Co., Fond Du Lac, Wis.
Doepke Mfg. Co., Rossmoyne, O.
Herschell, Allen, Co., N. Tonawanda, N. Y.
Hills Playground Equip. Co., Grand Prairie, Texas
Game Time, Inc., Litchfield, Mich.
Jamison Mfg. Co., 8800 S. Mettler, Los Angeles, Calif.
King Amusement Co., Mt. Clemens, Mich.
MIRACLE EQUIP. CO., Grinnell, Iowa
Murdock Mfg. Co., 4056 Del Rey Ave., Venice, Calif.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Play Sculpture, 7 University Place, New York, N. Y.
Pressweld Inc., Sebring, Ohio

POOLS AND EQUIPMENT

American Playground Device Co., Anderson, Ind.
International Swimming Pool Corp., 290 Hall St., White Plains, N. Y.

PORTHOLE BLOWERS

Drive-In Theatre Mfg. Co., Edwardsville, Kansas

RAMP AND DIRECTIONAL SIGNS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Drive-In Theatre Mfg. Co., Edwardsville, Kansas
EPRAD, 1206 Cherry St., Toledo, O.
Federal Sign & Signal Co., 8764 S. State St., Chicago, Ill.
Motiograph, Inc., 4922 W. Grand Ave., Chicago 39, Ill.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.

SCREEN COATINGS

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
Drive-In Theatre Mfg. Co., Edwardsville, Kansas
EPRAD, 1206 Cherry St., Toledo, O.
Plast X Plate, Berwyn, Pa.
Spatz Paint Industries, Inc., 5237 Manchester St., St. Louis 10, Mo.
TECHNIKOTE CORP., 63 Seabring St., Brooklyn 31, N. Y.
Tropical Paint & Varnish Co., 1246 W. 70th St., Cleveland 2, O.

SCREEN TOWERS, SCREENS

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
CAREW CORP., York, Penna.
Drive-In Theatre Mfg. Co., Edwardsville, Kansas
Elizabeth Iron Works, Green Lane, Elizabeth, N. J.
NATIONAL THEATRE SUPPLY CO., Tarrytown, N. Y.
Rilco Laminated Products, Inc., 332 Minnesota St., St. Paul 1, Minn.
SELBY INDUSTRIES, 1350 Ghent Hill Rd., Akron 13, O.
Timber Structures, Inc., P. O. Box 3782, Portland 8, Oregon
Tweedy Screen Corp., 5055 N.E. 6 St., Minneapolis 21, Minn.

SPEAKER POST (DRIVE-IN)

Drive-In Theatre Mfg. Co., Edwardsville, Kansas
Sonken-Galamba, Inc., Riverview at Second St., Kansas City 18, Kansas

SPEAKER REPAIR

BALLANTYNE INSTRUMENTS & ELECTRONICS CO., 1712 Jackson St., Omaha 2, Neb.
Drive-In Theatre Mfg. Co., Edwardsville, Kansas
Motiograph, Inc., 4922 W. Grand Ave., Chicago 39, Ill.
Sound Crafters, 232 Crown Ave., Scranton, Pa.
WESTERN ELECTRONIC CO., 3311 Houston Ave., Houston, Tex.

Theatre Supply Dealers of the United States

Comprehensive Listing of Names, Addresses, Personnel, Products, and the Areas Served

ALABAMA

THE QUEEN FEATURE SERVICE, INC., 1912½ Morris Ave., Birmingham 3, Telephone: 205-252-8665. PERSONNEL—Manager: Miss Vivian Harwell. Salesmen: William H. McKenzie, R. L. Tyler. AREA SERVED—Alabama, Tennessee, Mississippi, Georgia, Northern Florida.

ARIZONA

ARIZONA FILM SUPPLY COMPANY, 33 W. Congress St., Tucson. Telephone: 26272. PERSONNEL—Nick Diamos, George N. Diamos, George O. Diamos. AREA SERVED—Arizona.

ARKANSAS

ARKANSAS THEATRE SUPPLY, 1015 Division St., North Little Rock. Telephone: FR 2-2632—(Emergency Night) SK 3-2067. PERSONNEL—Owner: H. E. Wortsmith. Manager; Mrs. Kathryn Butler. AREA SERVED—Arkansas, Tennessee, Mississippi, Missouri.

CALIFORNIA

MIDSTATE THEATRE SUPPLY, 1906 Thomas, Fresno. Telephone: ADams 3-2455. PERSONNEL—Owner and manager: Paul Wallace. AREA SERVED—Central California.

Editor's Comment

While efforts are made by mailings and telephone to achieve a high degree of accuracy and uniformity in the following theatre supply dealer entries, it is impossible in a yearly publication to guarantee 100 per cent correctness. With the assistance of most of the larger concerns with branch offices in the U. S. and overseas, we can supply up-to-the-minute information on most outlets.

Where the dealers themselves do not confirm, revise, or otherwise alter information in these FREE listings, we indicate that the previous name, address, etc. is being run by an asterisk (*). Readers and dealers are encouraged to notify the editor of any additions or corrections necessary.

JOHN P. FILBERT COMPANY, INC., 2007 S. Vermont Ave., Los Angeles 7. Telephone: REpublic 4-1195. PERSONNEL—President: J. E. Miller. Vice-President: Spero L. Kontos. Secretary-Treasurer: John P. Filbert, Jr. Office Manager: Ida K. Marshall. Sales Engineer: Manford E. Pickrell.

NATIONAL THEATRE SUPPLY COMPANY, 1961 S. Vermont Ave., Los Angeles 7. Telephone: REpublic 1-4193. PERSONNEL—Vice President: L. C. Ownbey. Manager: G. J. Hessick. Salesmen: W. Collins, Sam Aspaas, Cal Tyler, S. Lay. Service Man: J. Denney. Shipper: W. Decuir. AREA SERVED—Southern California, Arizona, Nevada.

PEMBREX THEATRE SUPPLY CORPORATION, 1969 S. Vermont Ave., Los Angeles 7. Telephone: REpublic 1-3111—(Emergency Night) PO 4-7147, TOpaz 2-3412. PERSONNEL—President and General Manager: Louis M. Wutke. AREA SERVED—Southern California, Arizona, and Nevada.

B. F. SHEARER COMPANY, 1964 S. Vermont Ave., Los Angeles 7. Telephone: REpublic 3-1145—(Night) EXbrook 5-7577, AXminster 1-3576. PERSONNEL—Manager: Barclay W. Ardell. Salesmen: Ed Budd, F. T. Lay. Engineer: Henry Grussing. AREA SERVED—Southern California, Arizona, Southern Nevada.

GLENN E. KOROPP CO., 2731 Baynard Way, Sacramento 25, Calif. Telephone: IVanhoe 9-0941. PERSONNEL—Glenn E. Koropp, Virginia E. Koropp. Products Sold—In-A-Car Speakers, Junction Boxes, Supplies & Parts.

NATIONAL THEATRE SUPPLY COMPANY, 255 Golden Gate Ave., San Francisco 2. Telephone: MArket 1-4171. PERSONNEL—Manager: R. H. Woelfl. Salesmen: J. C. Dalk. Shipper: Al Rinehart. AREA SERVED—Northern California, Nevada, Southern Oregon, Washington, Alaska.

S.O.S. PHOTO-CINE-OPTICS, 6331 Hollywood Blvd., Hollywood 28.

B. F. SHEARER COMPANY OF CALIFORNIA, 243 Golden Gate Ave., San Francisco 2. Telephone: UNderhill 1-1816. PERSONNEL—Manager: R. A. Brobeck. Salesman: Wesley Rosenthal. AREA SERVED—Northern California, Nevada, Southern Oregon, Hawaii.

WESTERN THEATRICAL EQUIPMENT COMPANY, 168 Golden Gate Ave., San Francisco 2. Telephone: PRospect 6-1251. PERSONNEL—General Manager: James R. Barry; Robert Bemis. AREA SERVED—California, Nevada.

COLORADO

NATIONAL THEATRE SUPPLY COMPANY, 2111 Champa St., Denver 5. Telephones: 825-0201—(Emergency Night) SKyline 6-8573. PERSONNEL—Manager: J. B. Stone. Assistant Manager: J. R. Lutz. Salesmen: Morton Dyksterhuis, C. H. Lyman, R. J. Miller, Jim Cowhick. Service Men: Aaron McDaniel. Shippers: Clarence Clausen, John Youngquist. AREA SERVED—Colorado, New Mexico, Wyoming, Western Nebraska, Eastern Montana, Black Hills of South Dakota, Utah, Idaho, and Nevada.

SERVICE THEATRE SUPPLY COMPANY, 2054 Broadway, Denver 2. Telephone: 255-1597—(Emergency-Night) 429-7156. PERSONNEL—President: Ted Knox. Secretary and Treasurer: Elsie Knox. AREA SERVED—Denver Film Territory.

WESTERN SERVICE & SUPPLY, INC., 2071 Broadway, Denver 5. Telephones: 534-7611—936-4360. PERSONNEL—President & Gen'l Mgr: R. K. Tankersley, Sec-Treas: Susan Tankersley. Office Secretary: Elaine Horvath. Office Sales: Don R. Gallagher, T. C. Costain. AREA SERVED—Colorado, Wyoming, Western Nebraska, Western South Dakota, Montana, New Mexico.

CONNECTICUT

NATIONAL THEATRE SUPPLY COMPANY, 80 Valley Rd. PERSONNEL—Resident Salesman. AREA SERVED—Connecticut.

DISTRICT OF COLUMBIA

BEN LUST THEATRE SUPPLY COMPANY, 1005 New Jersey Ave., N.W., Washington 1. Telephone: NAtional 8-5376-7. Owner and Manager: Irwin Lust. AREA SERVED—District of Columbia, Maryland, West Virginia, Virginia.

R & S THEATRE SUPPLY COMPANY, 1013 New Jersey Ave., N.W., Washington 1. Telephones: 783-8938—(Emergency Night) WOodley 6-8128. EMerson 3-5686. PERSONNEL—Samuel N. Wheeler, Ross S. Wheeler. AREA SERVED—Virginia, Maryland, Delaware, District of Columbia.

FLORIDA

*F. E. VAN HOESEN CO., INC., 1001 N. E. 82nd Terrace, Miami 38, Fla. Products Sold: Heywood Wakefield seats, sole distributor. AREA SERVED—Florida.

JOE HORNSTEIN, INC., 273 W. Flagler St., Miami. Telephones: FRanklin 4-7596—(Emergency Night)—MOhawk 7-7424. PERSONNEL—Manager: Hal Hornstein. Counter Man: E. Gilliam. Sales Engineers: O. C. Taylor. AREA SERVED—Southern States.

GEORGIA

*DIXIE THEATRE SERVICE AND SUPPLY COMPANY, 1010 N. Slappey Drive, Albany. Telephones: HE 2-2846—(Emergency Night) HE 2-2317. PERSONNEL—President and General Manager: J. O. McClung. Vice-President: L. W. McClung. Engineer: W. C. McClung. Service: Buddy McClung. Sales: C. T. Arn. AREA SERVED—Georgia, Alabama, Florida, Tennessee.

CAPITAL CITY SUPPLY COMPANY, INC., 161 Walton St., N.W., Atlanta 3. Telephones: JA 1-1244—(Emergency Night) CE 3-6885; TR 2-4493. PERSONNEL—President and Manager: O. J. Howell. Vice-President in Charge of Sales: Lewis Haits. Sec. & Treas.: Donald G. Howell. AREA SERVED—Georgia, Tennessee, Alabama, part of Florida.

NATIONAL THEATRE SUPPLY COMPANY, 187 Walton St., N.W., Atlanta 3. Telephone: 524-8486. PERSONNEL—Manager: Bill Toney. Salesmen: Wm. Allison, C. F. Davis Jr., C. Thigpen, Service Man: C. Harris. AREA SERVED—Georgia, Florida, Alabama, Tennessee.

WIL-KIN THEATRE SUPPLY, INC., General Offices: 301 North Ave., N.E., Atlanta 8. Sales Branch: 229 S. Church St., Charlotte, N. C. Telephone: EDison 3-6101, 150 Walton St., N.W., Atlanta 3, Ga. Telephone: JAckson 2-4613. PERSONNEL—General Manager: E. H. Geissler. General Sales Manager: C. W. Fortson. AREA SERVED—Alabama, Florida, Georgia, Tennessee.

RHODES SOUND AND PROJECTION SERVICE, 218 E. 56th St., Savannah. Telephones: AD-3-8788—(if no answer) AD 3-1174. PERSONNEL—President: Irma F. Rhodes. Engineer and Manager: E. L. Rhodes. AREA SERVED—Georgia, Southeast South Carolina, Northern Florida.

HAWAII

*CONSOLIDATED AMUSEMENT COMPANY, LTD., 1120 Bethel St., Honolulu 11. Telephone: 63571, Merchandise Department. PERSONNEL—T. A. McKee. AREA SERVED—Hawaiian Islands.

THEATRICAL EQUIPMENT AND SUPPLY COMPANY, LTD., 1055 Alakea St., Honolulu 13. Telephone: 576351. PERSONNEL—President and General Manager: Ray Jackson. Products Sold: Complete Theatre Equipment and Supplies. AREA SERVED—South Pacific.

ILLINOIS

ABBOTT THEATRE EQUIPMENT COMPANY, INC., 1311 S. Wabash Ave., Chicago 5. Telephones: HArrison 7-7573-74-75-76. PERSONNEL — President: Harold Abbott, Treasurer: Eleanore Abbott. Secretary and General Manager: Erwin J. Peterson. Office Manager: Elaine Korose. Counter and Shipping: Patrick Coyle. AREA SERVED—Illinois, Northern Indiana.

MOVIE SUPPLY COMPANY, INC., P. O. Box 72, Morton Grove, Ill. WAREHOUSE: 3000 N. Pulaski Rd., Chicago. Telephone: SPring 7-1898. Products Sold: National Carbons, Ashcraft lamps, Wenzel projectors, EPRAD D-I Equipment. AREA SERVED—Entire U. S.

AN-LEE, INC., ELECTROCARBONS, 940 W. Belmont Ave., Chicago. Telephone: DI 8-3575. PERSONNEL—President: Lee Artoe; Vice Pres., Wm. Rankin. Products Sold: Roman Mirio Carbons, Lee Artoe De Luxe replacement parts, speakers, reflectors, Xenon lamphouse, lenses, screens, booth supplies.

NATIONAL THEATRE SUPPLY COMPANY, 1325 S. Wabash Ave., Chicago 5. Telephone: WAbash 2-8266. PERSONNEL—Manager: E. C. Novak. Salesman; J. L. West. Shipper: D. Chatman. AREA SERVED—Northern Illinois, Northern Indiana.

INDIANA

GER-BAR, INC., 442 N. Illinois St., Indianapolis 4. Telephone: MElrose 4-1727. PERSONNEL—B. Hopkins, M. Hopkins, S. Goddard, R. Greene, J. Greene.

NATIONAL THEATRE SUPPLY COMPANY, 408 N. Illinois St., Indianapolis 4. Telephone: MElrose 4-4517—(Emergency Night) OLfford 5-5825, WAlnut 6-6490. PERSONNEL—Manager: B. N. Peterson. Office Manager: N. Geraghty. Shipper: M. Kramer. AREA SERVED—Indiana, Kentucky.

PROJECTION EQUIPMENT COMPANY, Union City. Telephone: 964-5181. PERSONNEL—Geo. Wenger, Joel Wenger. Products Sold: 16 & 35mm equipment, controlled reader.

IOWA

DES MOINES THEATRE SUPPLY COMPANY, 1121-23 High St., Des Moines 9, Telephone: CH 3-6520. PERSONNEL—Owner and Manager: A. E. Thiele. Salesman: H. N. Sutton. AREA SERVED—Iowa.

KANSAS

*SOUTHWEST THEATRE EQUIPMENT COMPANY, 118½ W. Douglas Ave., P. O. Box 2138, Wichita 1. Telephone: AM 2-2153. PERSONNEL—Owner and Manager: C. D. Peck. Projection Maintenance: J. O. Buckles. AREA SERVED—Kansas, Missouri, Oklahoma, Arkansas, Texas, New Mexico.

KENTUCKY

FALLS CITY THEATRE EQUIPMENT COMPANY, 427-29 S. 3rd St., Louisville 2. Telephone: JUniper 4-7559, JUniper 3-3186. PERSONNEL—Owners: W. E. Carrell, II, J. Raymond Mattingly. Salesmen: Charles B. Wells, Jr., Dallas Freeman. Counter Man: Harry Woodson. Service Engineer: Earl Bottorff. AREA SERVED—Kentucky, Southern Indiana, Southern Ohio, Northern Tennessee.

HADDEN THEATRE SUPPLY COMPANY, 1206 Bardstown Rd., Louisville 4. Telephones: 458-5434—(Emergency Night) GLendale 2-2153. PERSONNEL—Owner: J. Stoner Hadden. Office Manager: Henry J. Uphaus. Service Department: Gene Mitchom. AREA SERVED—Kentucky, Southern Indiana, and Southern Ohio.

LOUISIANA

HODGES THEATRE SUPPLY CO., INC., 2927 Jackson Avenue, New Orleans 25. Telephones: 524-8356—(Emergency Night) 729-5083, 949-6840. PERSONNEL—Manager: Mel Gadel. Salesman: Joe Bertucci, C. A. Achee, Jr. Sound Engineer: H. J. Bellam. AREA SERVED—Louisiana, Southern Mississippi, Southern Alabama, Northern Florida.

NATIONAL THEATRE SUPPLY COMPANY, 601 St. Charles St., New Orleans. Telephone: 524-4891. PERSONNEL—Manager: T. W. Neely. Shipper: P. Caruso, Jr. AREA SERVED—Louisiana, Alabama, Florida, Mississippi.

ALON BOYD, P. O. Box 362, Shreveport. Telephone: 422-6612. AREA SERVED—Louisiana, Mississippi, Southwest Alabama.

MARYLAND

J. F. DUSMAN COMPANY, 12 East 25th St., Baltimore 18. Telephones: BElmont 5-2747-48—(Emergency Night) Clifton 4-0757. PERSONNEL—Manager: Henry C. Dusman. Salesman: Jack Dusman. Service: Clay Langlotz. AREA SERVED—Maryland, District of Columbia, Virginia, Penna.

NATIONAL THEATRE SUPPLY COMPANY, 417 St. Paul Place, Baltimore 2. Telephones: MUlberry 5-8266-67. PERSONNEL—Manager: H. C. Atkinson. Service Man: L. P. Sieber. Counter Clerk: E. L. Exler. Shipping Clerk: L. Gough. AREA SERVED—Maryland, District of Columbia, Virginia.

MASSACHUSETTS

CAPITOL THEATRE SUPPLY COMPANY, 28 Piedmont St., Boston 16. Telephones: LIberty 2-6797—(Emergency Night) OXford 8-6855, FAirview 3-3192. PERSONNEL—President: Frank M. Gray. Vice-President: Ernest J. Comi. Treasurer: Frank M. Gray. General Manager: Ernest J. Comi. Salesmen: Don Pickering, Ken Douglass, Jr., Charles Fish, Frank W. Grabau. AREA SERVED—Massachusetts, Connecticut, Rhode Island, Maine, Vermont, New Hampshire.

MASSACHUSETTS THEATRE EQUIPMENT COMPANY, 20 Piedmont St., Boston 16. Telephone: LIberty 2-9814, LIberty 2-0356. PERSONNEL—Owner: P. E. Comi. Manager: William J. Cliggot. Sales and Installation: P. E. Comi, Joseph Testa. (Emergency Night) Joseph Testa, TWinbrook 4-4944. P. E. Comi, OXford 6-7637. AREA SERVED—All New England States.

NATIONAL THEATRE SUPPLY COMPANY, 37 Winchester St., Boston 16. Telephones: LIberty 2-2663—(Emergency Night) LOgan 7-7747. PERSONNEL—Manager: H. J. McKinney. Salesman: Lawrence Cooney, R. J. Mauro. AREA SERVED—New England States, except Connecticut.

MICHIGAN

NATIONAL THEATRE SUPPLY COMPANY, 2312 Cass Ave., Detroit 1. Telephones: WOodward 1-2447-8-9—(Emergency Night) MAyfair 6-5702, PArkway 2-8247. PERSONNEL—Manager: C. Williamson. Salesman: F. Smith. Service Man: G. Studebaker. Shipping Clerk: R. Reagan. AREA SERVED—Michigan.

RINGOLD THEATRE EQUIPMENT COMPANY, 106 Michigan St., N.W., Grand Rapids 2. Telephones: GL 4-8852—(Emergency Night) CH 3-2413. PERSONNEL—Owner and Manager: H. J. Ringold. AREA SERVED—Michigan.

THEATRE EQUIPMENT COMPANY, 2211 Cass Ave., Detroit. Telephone: WOodward 1-1122. (Emergency Night) Howie Forbes, VErmont 7-1227. John Kenny, PA 2-8247.

MINNESOTA

*NATIONAL EQUIPMENT COMPANY, 7 E. Michigan St., Duluth 2. Telephone: RA 2-4567. PERSONNEL—James B. Enochs. AREA SERVED—Northeastern Minnesota, Northern Wisconsin.

ELLIOTT FILM AND THEATRE EQUIPMENT COMPANY, 1114 Nicollet Ave., Minneapolis.

MINNEAPOLIS THEATRE SUPPLY, INC., 51 Glenwood Ave., Minneapolis 3. Telephones: FEderal 5-1166.—(Emergency Night) SUnset 4-7575, TUxedo 1-3494. PERSONNEL—Co-Owners: C. C. Creamer, R. C. Lahti, R. E. Lundquist, and Henry Miller. AREA SERVED—Minnesota, North and South Dakota, North-West Wisconsin.

NATIONAL THEATRE SUPPLY COMPANY, 56 Glenwood Ave., Minneapolis 3. Telephones: FEderal 2-8273. PERSONNEL—Manager, V. J. Barrett. Salesman: Marty Schendel. Servicemen: H. R. Peterson, A. Kuiper. AREA SERVED—Minnesota, North Dakota, Western Wisconsin, Eastern South Dakota.

MISSOURI

MISSOURI THEATRE SUPPLY COMPANY, 115 W. 18th St., Kansas City 8. Telephone: BAltimore 1-3070-1. PERSONNEL—Owners: Mrs. Maxine Peek and J. Eldon Peek. Manager: L. J. Kimbriel. AREA SERVED—Kansas, Missouri, Iowa, Nebraska.

NATIONAL THEATRE SUPPLY COMPANY, 223 W. 18th St., Kansas City 8. Telephones: BAltimore 1-9858—(Emergency Night)—JAckson 3-8082. PERSONNEL—Manager: G. K. Slipper. Salesmen: W. R. Davis. Store Sales: C. D. Whitney. AREA SERVED—Kansas, Western Missouri, Iowa, Nebraska.

SHREVE THEATRE SUPPLY COMPANY, 217 W. 18th St., Kansas City 8. Telephones: HArrison 1-7849—(Emergency Night) WIllow 2-1225.

STEBBINS THEATRE EQUIPMENT COMPANY, 1909 Sandusky, Kansas City 2. Telephones: GRand 1-0134—(Emergency Night) DRexel 1-2791. PERSONNEL—Manager: C. H. Badger. Sales: C. P. Pearce, J. M. Gills. AREA SERVED—Kansas, Missouri, Oklahoma, Nebraska.

NATIONAL THEATRE SUPPLY COMPANY, 3222 Olive St., St. Louis 3. Telephones: JE 1-6350-51. PERSONNEL—Manager: H. H. Hoff. Salesman: John Mattler, D. P. Merton. Shipper: C. Allen. AREA SERVED—Eastern Missouri, Southern Illinois, Western Kentucky.

NEBRASKA

BALLANTYNE COMPANY, 1712 Jackson St., Omaha 2, Telephones: 342-4444, 342-4445, 342-4446. PERSONNEL—Executive Vice-President: J. Robert Hoff. Vice President & Ass't Gen. Mgr.: Edward J. Nelson. AREA SERVED—Nebraska, Western Iowa, Southern South Dakota.

QUALITY THEATRE SUPPLY, 1515 Davenport St., Omaha 2. Telephone: 341-7253—(Emergency Night) 391-1519. PERSONNEL—Owners: Carl and Lynn White. Manager: Carl White. Secretary: Hazel White. Salesman: Wilbur Grenville. Counter Man: Carl White, Jr. AREA SERVED—Nebraska, Western Iowa, Southern South Dakota.

NEVADA

STAGE SOUND AND EQUIPMENT, INC., 322 Wall St., Las Vegas, Nevada. Telephone: DU 4-2644. Complete sound and lighting equipment.

NEW JERSEY

*THEATRE SUPPLY CORPORATION, 267 Rhode Island Ave., E. Orange. Telephone: ORange 7-1023. PERSONNEL—General Manager: Louis Weiner.

NEW MEXICO

EASTERN NEW MEXICO THEATRE SUPPLY COMPANY, Box 1099, Clovis. Telephones: POrter 2-1371—(Emergency Night) POrter 3-4538. PERSONNEL—Manager: C. F. Hardwick. AREA SERVED—Eastern New Mexico, Panhandle of Texas.

NEW YORK

ALBANY THEATRE SUPPLY COMPANY, 443 N. Pearl St., Albany 4. Telephones: HO 5-5055—(Emergency Night) 62-4306. PERSONNEL—Owners: John Bylancik, Jack McGrath. Salesmen: Ed McGaffery, John Bylancik, E. Herrmann. Manager: Jack McGrath. Counter: A. Bonano. AREA SERVED—New York State, Vermont, Massachusetts.

AMITY INTERNATIONAL DISTRIBUTORS, INC., Amityville, L. I. PERSONNEL—President: Adolf R. Schwartz.

AUBURN THEATRE EQUIPMENT COMPANY, 11 North Street, Auburn. Telephone: 315 AL 2-5141. PERSONNEL—Owner: Selio DePasquale. Sales Manager: Charles J. Vanderloo. Office Manager: N. Strecker. Treasurer: Kathryn De Pasquale. Counter Man: John DePasquale. Products Sold: Everything for the Theatre.

NATIONAL THEATRE SUPPLY COMPANY, 500 Pearl St., Buffalo 2. Telephones: 854-1736—(Emergency Night) TR 6-2881, NL 2-2508, TR 5-8558, TR 6-4473. PERSONNEL—Manager: G. R. George. Salesmen: F. A. Ciemny. Office Manager: Bertha Kreink. AREA SERVED—Western New York State.

CAPITOL MOTION PICTURE SUPPLY CORP., 630 Ninth Ave., New York 36. Telephone: PLaza 7-4510. PERSONNEL—Ben Perse, Harry Perse. Sales Engineer: Peter Braut. Counter Men: Sam Ochs, Peter Braut. AREA SERVED—Southern New York State, Pennsylvania, New Jersey, Ohio.

CINEMATOGRAPH INTERATIONAL, INC. (Export Division of Joe Hornstein, Inc.), 341 W. 44th St., New York 36. Telephone: CIrcle 6-6285—(Emergency Night) ESplanade 6-5698, SCarsdale 3-1623. PERSONNEL—President: George Hornstein. Sales Engineer: Jack Schaffer. Salesman: Julian Norwich. Service Engineers: H. Schwartz, Joe Kelly. AREA SERVED—Entire World.

CROWN MOTION PICTURE SUPPLIES CORPORATION, 354 W. 44th St., New York 36. PERSONNEL—Owner and President: Julius H. Katz. Salesman: Wallace J. Katz. AREA SERVED—New York, Northern New Jersey, Connecticut.

JOE HORNSTEIN, INC., 341 West 44th St., New York 36. Telephones: CIrcle 6-6285-86-87-88-89—(Emergency Night) SCarsdale 3-1623, ESplanade 6-5698, BOulevard 8-1811. PERSONNEL—President: George Hornstein. Sales Engineer: Jack Schaffer. Salesmen: J. Norwick, C. Scott. Service Engineers: D. Corbett, H. Schwartz. AREA SERVED—Eastern States.

NATIONAL THEATRE SUPPLY COMPANY, 356 W. 44th St., New York 36. Telephone: CIrcle 5-6900. PERSONNEL—Manager: A. F. Baldwin. Sales Manager: Bernard J. Kleid. Salesmen: H. E. Pear, S. Rindner, Allen G. Smith. Shipping Clerk: Frank Shields. AREA SERVED—Greater New York City, Southern New York, Northern New Jersey.

S.O.S. PHOTO-CINE-OPTICS, INC., 387 Park Ave., So., N. Y. 16. Chairman: Joseph A. Tanney. President: Alan Macauley. Vice-President: D. J. Capano. Treasurer: Jan Macauley.

STAR CINEMA SUPPLY CO., 621 W. 55th St., New York 19. Circle 6-3678. PERSONNEL—President: S. Tanney.

WESTREX CORPORATION, International Department, 540 W. 58th St., New York 19. Telephone: JUdson 2-3030.

NORTH CAROLINA

CHARLOTTE THEATRE SUPPLY, 227 S. Church St., Charlotte 1. Telephones: ED 3-9369, FR 6-1452—(Emergency Night) FR 5-6578. PERSONNEL—Manager: Frank M. Strange. Sales Representative: J. C. Tipton.

DIXIE THEATRE SUPPLY COMPANY, 213 West Third St., Charlotte 1. Telephones: EDison 2-4343—(Emergency Night) EDison 3-3381. PERSONNEL—Owner: J. B. Erskine. AREA SERVED—North and South Carolina.

HARRIS THEATRE SALES, INC., 315 S. Church St., Charlotte 1. Telephone: FR 5-1349—(Emergency Night) KE 7-5209. PERSONNEL: President and Treasurer: W. F. Harris. Vice-President and Secretary: J. E. Harris. Director: V. E. Jordan. S. Carolina Salesman: Dean House. N. Carolina Salesman: W. F. Harris, Jr. AREA SERVED—North and South Carolina.

NATIONAL THEATRE SUPPLY COMPANY, 304 S. Church St., Charlotte 1. Telephones: ED 2-7753, ED 2-7754—(Emergency Night) EM 6-0020, FR 7-1087, JA 3-6470. PERSONNEL—Manager: R. D. Turnbull. Salesmen: Mike Baldivid, J. K. Price. Counterman: P. P. Ross. Shipper: W. Kerns. AREA SERVED—North and South Carolina.

STANDARD THEATRE SUPPLY COMPANY, 1624 W. Independence Blvd., Box 1952, Charlotte. Telephone: 375-6008-09. PERSONNEL—Owner: Phil Wicker. Manager: Dean Phillips. Office Manager: John Buckwell. Salesman: Sonny Bennett. Shipping and Receiving: Fred Massey. AREA SERVED—North and South Carolina.

THEATRE EQUIPMENT COMPANY, 1220 E. Seventh St., Charlotte. Telephones: 5-8481-2-3. PERSONNEL—Manager: R. C. Saunders. Sound Engineer: Lewis Saunders.

WIL-KIN THEATRE SUPPLY CO., 229 South Church St., Charlotte 2. Telephone: EDison 3-6101. PERSONNEL—General Manager: E. H. Geissler. General Sales Manager: C. W. Fortson. Branch Manager: Harry H. Wayne. AREA SERVED—North Carolina, South Carolina.

STANDARD THEATRE SUPPLY COMPANY, 215 E. Washington St., Greensboro, North Carolina. Telephones: 27-26165-27-26166—(Emergency Night) CY 9-1574, BR 3-1641. PERSONNEL—Owner: Phil Wicker. Manager: Lawson Rankin. Office Manager: Joe Humphries. Salesman: Jim Barham. Shipping & Receiving: Edward Loyd. AREA SERVED—North and South Carolina, Southern Virginia.

OHIO

JONES PROJECTOR COMPANY, 2727 6th Street, Cuyahoga Falls. Telephone: 9282480. PERSONNEL—President: Harry P. Jones. Products Sold: Century Projectors and Sound Equipment, Ashcraft Lamps and Rectifiers. AREA SERVED—Northern Ohio, and Western Pennsylvania.

NATIONAL THEATRE SUPPLY COMPANY, 1638 Central Parkway, Cincinnati 10. Telephone: 621-6580.—PERSONNEL—Manager: T. M. Fisher. Salesmen: E. N. Howe. Office Manager: F. Pat Conn. Shipper: R. Hunt. AREA SERVED—Southern Ohio, Eastern Kentucky, Southern West Virginia.

NATIONAL THEATRE SUPPLY COMPANY, 2142 Payne Ave., Cleveland 14. Telephones: 771-4683—(Emergency Night) WH 4-2257, CE 1-4885. PERSONNEL—Manager: M. H. Mutchler. Shipper: W. Van Dyke. AREA SERVED—Northern Ohio.

OHIO THEATRE SUPPLY COMPANY, 2108 Payne Ave., Cleveland 14. Telephones: PRospect 1-6545-46—(Emergency Night) LA 4-1557. PERSONNEL—Arnold Weiss, Nick Lubich. AREA SERVED—Cleveland Exchange Territory.

*DAYTON THEATRE SUPPLY COMPANY, 4679 Richwood Drive, Dayton 39. Telephone: Oxmore 0294. PERSONNEL—Owner and Manager: Charlie D. Wall. AREA SERVED—Southern Ohio, Northern Kentucky.

TOLEDO THEATRE SUPPLY COMPANY, 3916 Secor Road, Toledo 13. Telephones: 479-7795—(Emergency Night) 474-6995. PERSONNEL—General Manager: Brad H. Brockway. AREA SERVED—Cleveland Territory, Southeastern Michigan, Northeastern Indiana.

THEATRE EQUIPMENT COMPANY, 1214 Cherry St., Toledo 4. Telephone: CHerry 3-8106. Detroit Office: 2211 Cass St., Detroit 1, Mich. Telephone: WO 1-1122. Toledo. PERSONNEL—Al Boudouris, Harry M. Sheroian. Detroit Personnel: John Kenny, Howie Forbes, Stanley Malinowski, Judy Dydzak. AREA SERVED—Ohio, Indiana, Michigan.

OKLAHOMA

NATIONAL THEATRE SUPPLY COMPANY, 700 W. Sheridan Ave., Oklahoma City 2. Telephones: CE 2-0203—(Emergency Night) VI 2-2466. PERSONNEL—Manager: Howard Nelson. Salesman: M. J. Kaneman. AREA SERVED—Oklahoma and Panhandle of Texas.

OKLAHOMA THEATRE SUPPLY COMPANY, 628 W. Grand Ave., Oklahoma City 2. Telephones: CE 6-8691—(Emergency Night) JA 8-6813. PERSONNEL—Owners: J. Eldon Peek and Maxine Peek. Counter Man: Jess Bollman. AREA SERVED—Oklahoma, Panhandle of Texas, West Arkansas.

OREGON

S. F. BURNS & COMPANY, INC., 915 N. W. 19th St., Portland. Telephone: CApitol 2-6437. PERSONNEL—Manager: La Vere Bell. AREA SERVED—Oregon, Washington, Idaho, Montana, Alaska.

B. F. SHEARER COMPANY, 1947 N. W. Kearney St., Portland 9. Telephones: CApitol 8-7543—(Emergency Night) BElmont 4-1406. PERSONNEL—Branch Manager: B. F. Shearer, Jr. Counter Man: Dan Stitt. AREA SERVED—Oregon, Southern Idaho, Southern Washington.

PENNSYLVANIA

BLUMBERG BROTHERS, INC., 1305-07 Vine St., Philadelphia 7. Telephones: LOmbard 3-7240-41—(Emergency Night) MOhawk 4-4920 or 4-5369. PERSONNEL—President: Irving Goldberg. Vice President: Leon Miller. Treasurer: Harry Blumburg. Secretary: Ben Blumberg. Service Men: Joe Haggerty (Night—GReenwood 3-9207), Leon Miller (Night—TRinity 7-1898), Iry Goldberg (Night—MOhawk 4-5478). AREA SERVED—Pennsylvania, Delaware, New Jersey.

NATIONAL THEATRE SUPPLY COMPANY, 1310 Vine St., Philadelphia 7. Telephones: LOcust 7-6156-7—(Emergency Night) GReenwood 3-7678. PERSONNEL—Manager: William J. Hutchins. Salesmen: Mickey Lewis, Bud Miller. Shop Mechanic: Ed Humphry. AREA SERVED—Eastern Pennsylvania, Delaware, Southern New Jersey.

SUPERIOR THEATRE EQUIPMENT COMPANY, 311 N. 13th St., Philadelphia 7. Telephone: LOcust 3-1420. PERSONNEL—President: Jack H. Greenberg. Product Sold: Lorraine Orlux Carbons. AREA SERVED—Eastern Pennsylvania, Southern New Jersey, Delaware.

ATLAS THEATRE SUPPLY COMPANY, 402 Miltenberger St., Pittsburgh 19. Telephones: GRant 1-4281—(Emergency Night) PE. 1-6330. PERSONNEL—President and Manager: Gordon O. Gibson. Salesman: James M. Gibson. AREA SERVED—Pittsburgh Film Territory.

NATIONAL THEATRE SUPPLY COMPANY, 84 Van Braam St., Pittsburgh 19. Telephone: GRant 1-4630. PERSONNEL—Manager: T. F. McCleary. Assistant Manager: H. W. Russell. Office Manager: Thelma Perry. Machinist: C. Rogal. Counterman: J. M. O'Malley. AREA SERVED—Western Pennsylvania, Northern West Virginia.

RHODE ISLAND

RHODE ISLAND THEATRE SUPPLY COMPANY, 357 Westminster St., Providence. Telephone: 421-6460. PERSONNEL—Manager: H. F. Slater.

SOUTH CAROLINA

TRIO AMUSEMENT COMPANY, 229 North Main St., Box 394, Greenville. Telephone 2-7111—(Emergency Night) 3-2193. PERSONNEL—Owner and Manager: Ed C. Curdts. General Manager: Fred S. Curdts.

TENNESSEE

NATIONAL THEATRE SUPPLY COMPANY, 412-414 S. Second St., Memphis 2. Telephones: JAckson 5-6616-17-18—(Emergency Night) FAirfax 7-3975, GLendale 2-9731, BRoadway 6-3066. FAirfax 7-2389. PERSONNEL—Vice President: R. L. Bostick. Branch Manager. C. C. Bach. Salesman: C. E. Matthews. Service Engineers and Salesmen: J. A. Claymon, G. C. Hale. Counter Salesman: J. B. Kimbro. Shipper: Jerry Duckett. AREA SERVED—Western Tennessee, Arkansas, Northern Mississippi, Southeastern Missouri.

TRI-STATE THEATRE SUPPLY COMPANY, 320 S. Second St., Memphis 3. Telephones: JA 5-8249—(Emergency Night) GL 2-5269. PERSONNEL—Owner: Mrs. G. L. Mitchell. Manager: R. F. Blank. Products Sold: Century Projectors, and Complete Line of Theatre supplies. AREA SERVED—Arkansas, Northern Mississippi, Western Tennessee.

TEXAS

HARDIN THEATRE SUPPLY COMPANY, 714 S. Hampton Road, Dallas 8. Telephones: Whitehall 6-2235, 6-2232 (24 Hour Service.) PERSONNEL—Owner: J. H. Hardin. Manager: Joe Joseph. Salesmen: R. W. Pinkston, Joe Joseph. AREA SERVED—Texas, New Mexico, Oklahoma, Louisiana, Arkansas, Colorado, Arizona.

HERBER THEATRE EQUIPMENT COMPANY, 408 S. Harwood St., Dallas 1. Telephone: RI 7-6568. PERSONNEL—Owner: E. P. Herber. Salesman: Ed Euler. Shop Foreman: J. M. Wilson. AREA SERVED—Texas, Louisiana, Oklahoma, New Mexico, and part of Mexico.

MODERN SALES & SERVICE, INC., 2200 Young Street, Dallas 1. Telephone: RI 7-3191. PERSONNEL—President: J. H. Elder. Vice-President: Charles McKinney. Sound Service Department Manager: J. C. Skinner. AREA SERVED—Texas.

NATIONAL THEATRE SUPPLY COMPANY, 300 S. Harwood St., Dallas 1. Telephones: Riverside 8-2135-36—(Emergency Night) FR 6-4584, TA 6-1785, FE 7-7272, TA 3-1192. PERSONNEL—Manager: E. H. Cernosek. Salesmen: H. A. Moore. Counter Clerk: V. P. Lysek. Service Man: L. H. Walters. AREA SERVED—Texas.

EL PASO THEATRE EQUIPMENT COMPANY, 2804 Catnip Drive (P. O. Box 940), El Paso. Telephone: 598-0884. (Day and Night). PERSONNEL—Owner: M. Joe Birdwell. Secretary: Rosalind Birdwell. Products Sold: All makes new and used theatre and concession equipment. AREA SERVED—West Texas, New Mexico, Arizona, Mexico.

SOUTHWESTERN THEATRE EQUIPMENT COMPANY, 1702 Rusk Avenue, Houston 3. Telephone: CA 2-9461. PERSONNEL—President: Al Mortensen. Store Manager: Tom S. Vincent. AREA SERVED—Texas.

INDEPENDENT THEATRE SUPPLY, 2750 E. Houston, San Antonio 2. Telephone: Capitol 6-3508 (Day or Night). PERSONNEL—Owner and Manager: R. A. Barron. Secretary: Mrs. R. A. Barron. AREA SERVED—Texas.

UTAH

INTER-MOUNTAIN THEATRE SUPPLY COMPANY, 264 E. First South St., Salt Lake City 1. Telephone: EMpire 4-7821. PERSONNEL—Manager: P. S. Guss. Salesman: L. Gerger. Products Sold: Motiograph and Ashcraft equipment, Leedhom Carpets.

WESTERN SOUND AND EQUIPMENT COMPANY, 264 East First South St., Salt Lake City 1. Telephone: EMpire 4-7821. PERSONNEL—Manager: Louis Gerber. Salesman: Ted Konold. Products Sold: RCA, and Strong equipment, Mohawk Carpets.

VIRGINIA

NORFOLK PHOTO AND MOVIE SUPPLY COMPANY, 4805 Powhatten Ave., Norfolk, Va. Telephone: MA 5-3818. PERSONNEL—Owner: Morris Ornoff. Store Manager: Robert L. M. Rainey.

PERDUE CINEMA SERVICE, 313 Eugene Drive, P. O. Box 671, Roanoke. Telephone: DI 3-9940. PERSONNEL—Manager: Roscoe E. Perdue. Salesman: Nat Tanner. AREA SERVED—Western Virginia.

WASHINGTON

AMERICAN GENERAL SUPPLY COMPANY, INC., 2300 First Ave., Seattle 1. Telephones: MA 4-4572, LA 2-6662. PERSONNEL—President: R. E. W. Fairleigh. Treasurer: A. L. Hansen. Sales Manager: Richard Fairleigh. AREA SERVED—All 50 States.

S. F. BURNS & COMPANY, INC. 2319 2nd Ave., Seattle 1. Telephones: MAin 4-2515—(Emergency Night) ATwater 3-1007, LAkeview 2-7823. PERSONNEL—Manager: S. F. Burns. Salesman: Lee W. Scott. AREA SERVED—Washington, Oregon, Montana, Idaho, Alaska.

B. F. SHEARER COMPANY, 2318 Second Ave., Seattle 1. Telephones: MAin 3-8247—(Emergency Night) EMerson 4-2233, EM 4-6814. PERSONNEL—Executive Vice-President and Manager: T. L. Shearer. Theatre Sales: Marvin A. Rhodes. AREA SERVED—Montana, Washington, Panhandle of Idaho, Alaska.

WEST VIRGINIA

CHARLESTON THEATRE SUPPLY COMPANY, 506 Lee St., Charleston 21. Telephones: 344-4413—(Emergency Night) 727-0490. PERSONNEL—Owner and Manager: J. W. McBurney. AREA SERVED—Southern W. Va.; Ohio border, Kentucky, and Virginia.

LOVETT AND COMPANY, Box 1127, Clarksburg, Offices: U. S. 19, Weston. Telephones: Weston 1670—(Emergency Night) Clarksburg MA 2-7822. PERSONNEL—General Manager: D. E. Lovett. Sales Representative: Gray Barker. Office Manager: Virginia Howell. AREA SERVED—West Virginia, Virginia, Maryland, Pennsylvania.

THEATRE SERVICE & SUPPLY CO., Box 1389 or 1019 10th St., Huntington. Telephone: 522-4043. PERSONNEL—S. T. Gallimore, Mgr. Treasurer: P. J. Sheets. Sec.: Mrs. S. T. Gallimore. Service: Roy Sheets, S. T. Gallimore. Products Sold: All types of theatre equipments, Spotlights—Stage curtains—35mm Sound Projectors—16mm Sound Projectors—service shop for all types of 35mm and 16mm sound projectors.

WISCONSIN

NATIONAL THEATRE SUPPLY COMPANY, 1027 N. Eighth St., Milwaukee 3. Telephones: BRoadway 1-7333—(Emergency Night) HIlltop 5-7479, DIvision 2-8184, LIncoln 3-2405. PERSONNEL—Manager: A. J. Larsen. Office Manager: M. Anacker. AREA SERVED—Milwaukee Exchange Territory. Upper Michigan.

THE RAY SMITH COMPANY, 710 W. State St., Milwaukee 3. Telephones: BRoadway 1-2100—(Emergency Night) BRoadway 1-2101. PERSONNEL—Owner: Ray A. Smith. Service Man: Alex Zsebe. AREA SERVED—Wisconsin, Northern Michigan.

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Comprehensive Listing of Names, Addresses Personnel, Products, and the Areas Served

Editor's Comment

While efforts are made by mailings and telephone to achieve a high degree of accuracy and uniformity in the following theatre supply dealer entries, it is impossible in a yearly publication to guarantee 100 per cent correctness. With the assistance of most of the larger concerns with branch offices in the U. S. and overseas, we can supply up-to-the-minute information on most outlets.

Where the dealers themselves do not confirm, revise, or otherwise alter information in these FREE listings, we indicate that the previous name, address, etc. is being run by an asterisk (*). Readers and dealers are encouraged to notify the editor of any additions or corrections necessary.

ALBERTA

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 10939—82nd Ave., Edmonton. Telephone: HO 9-1588. PERSONNEL—Sales Service Representative: C. L. Johnson. AREA SERVED—Provinces of Manitoba, Saskatchewan, Alberta, and Ontario Lakehead.

GENERAL SOUND & THEATRE EQUIPMENT, LTD. 731 10th Ave., S.W., Calgary. Telephone: AMherst 2-5012. PERSONNEL: Branch Manager: J. J. Zagol.

*SHARP'S THEATRE SUPPLIES, LTD., 104—4th St., S. W., Calgary. Telephones: AM 2-4076, AM 2-7266—(Emergency Night) CH 3-0757, AV 9-7578. PERSONNEL—Manager: W. G. Sharp. Service Engineer: A. E. Sick. Salesman: D. N. Rhodes. Products Sold: Complete theatre supplies, including Motiograph, Strong, National Carbon lines. AREA SERVED—Alberta, Saskatchewan, Eastern British Columbia.

M. L. ADAMSON, 9921—113th St., Edmonton.

J. M. RICE & CO., LTD., 10029 Jasper Ave., Edmonton. Telephones: GA 2-8502—(Emergency Night) GL 5-7390. PERSONNEL—District Manager: Charles Carphin. General Manager: Mrs. Charles Carphin. Products Sold: Complete 35mm and 16mm theatre equipment. National carbons. Strong arc lamps. Stage lighting equipment. New and used theatre chairs. Concession supplies. AREA SERVED—Alberta, Western Saskatchewan, Northwest Territories, Eastern British Columbia.

BRITISH COLUMBIA

DOMINION THEATRE EQUIPMENT CO., LTD., 970 Davie St., Vancouver 1, B. C. Telephone: MU 5-6634—(Emergency Night) RE 8-3211. PERSONNEL—President: V. D. K. Fairleigh. Sales: R. E. Fairleigh. AREA SERVED—Western Canada, Yukon Territory.

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 2158 West 12th Ave., Vancouver. Telephone: RE 6-5506. PERSONNEL—District Manager: Ray Townsend. Sales: Lou Sass. AREA SERVED—British Columbia.

LA SALLE RECREATIONS, LTD., (Theatre and Stadium Chairs, Carpet & Linoleum Div.), 945 Granville St., Vancouver. Telephones: MU 5-5034, MU 5-5428—(Emergency Night) RE 3-3929. PERSONNEL—President and Managing Director: S. A. Lechtzier. Vice-President: M. R. Lechtzier. AREA SERVED—Entire Dominion of Canada.

THEATRE EQUIPMENT SUPPLY CO., Film Exchange Bldg., 2182 W. 12th Ave., Vancouver. Telephones: REgent 8-2421—(Emergency Night) AMherst 6-5118. PERSONNEL—Owner: H. I. Howard. Counter Man: E. R. Petch. AREA SERVED—British Columbia, Alberta, Yukon.

MANITOBA

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 102, 313 Donald St., Winnipeg. Telephone: WHitehall 2-5795. PERSONNEL—District Manager: W. R. Mann. Sales: W. M. Tulloch. Service: M. Demytrie. AREA SERVED—Provinces of Manitoba, Saskatchewan, Alberta, and Ontario Lakehead.

J. M. RICE & CO., LTD., 430 Kensington St., Winnipeg 21. Telephones: TU 8-7987—(Emergency Night) VE 2-2492. PERSONNEL—President: J. M. Rice. General Manager: J. L. Rice. Sound Engineer: H. E. Kinnear. Salesman: W. Leckie. AREA SERVED—Manitoba, Saskatchewan, Western Ontario.

NOVA SCOTIA

GENERAL SOUND & THEATRE EQPUIPMENT, LTD., 166 Hollis St., Halifax. Telephone: 422-4538. PERSONNEL—Branch Manager: G. J. Gilbert. Service and Sales: W. Orr. AREA SERVED—Maritime Provinces.

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 93 Prince William St., St. John, N.B. Telephone: OXford 3-2819. PERSONNEL—District Manager: Cecil L. Johnston. AREA SERVED—Maritime Provinces.

ONTARIO

GENERAL SOUND & THEATRE EQUIPMENT, LTD. (Head Office) 861 Bay St., Toronto 5. Telephone: WA 5-3871. PERSONNEL—President: Lloyd C. Pearson. Vice-President: Andrew G. Rouse. Secretary: Angus MacCunn. Treasurer: Ralph B. M. Shaw. Merchandise Manager: Walter Raps. Supervisor Theatre Sound & Projection: W. K. Reason. Ontario District Manager: W. Walterhouse. Sales and Service Inspector: Eric A. Grant. London, Ont., Norman Smith, Hamilton, and Andrew Bridger, Timmins. AREA SERVED—Ontario except Ottawa Valley and Lakehead. Products sold in all branches: Simplex Sound & projection equipment, Century Sound & projection equipment, Gaumont-Kalee equipment, Altec Sound Systems, Dukane Sound Systems, Northern Electric Sound Systems.

*THE ROBERT SIMPSON COMPANY LTD., Contract Division, 45 Richmond Street West, Toronto 1. PERSONNEL—General Manager, All Branches: L. E. Wicklum, Assistant General Manager: R. H. Dickson. Western Branch Manager: W. C. Clarkson. Salesmen: E. W. Bryant, Toronto; S. S. Murphy, Halifax; M. Girard, Montreal; J. C. G. Hood, Winnipeg; R. Boechler, Regina; H. Krahn, Saskatoon; R. A. Harris, Edmonton; D. Patrick, Calgary; W. C. Clarkson, Vancouver.

STRAND ELECTRIC, LTD., 261 Davenport Road, Toronto 5. Telephone: 925-5108. Products Sold: Stage Lighting Fixtures and Lighting Control Systems, Draperies and Rigging.

OTTAWA

GENERAL SOUND & THEATRE, LTD., 10 Bristol Ave., Ottawa 1. Telephone: CEntral 4-3571. PERSONNEL—Service and Sales: J. Hewson.

QUEBEC

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 160 Bates Road, Montreal 26, P.Q. Telephone: REgent 9-6381. PERSONNEL—Eastern Division Manager: A. D. Turnbull. Sales: J. Bermingham, Victor Rich. Technicans: J. J. Kilcullen, P. Gaillard, I. G. Gote, L. Boulanger. Quebec Office, 3226 Milleret St., Quebec 10, P.Q. Telephone: 653-7333. Branch Manager: C. Goudreault. AREA SERVED—Provinces of Quebec and Ottawa Valley.

RCA VICTOR COMPANY, LTD,. 1001 Lenior Street Montreal 30. Telephone: WEllington 3-7551. PERSONNEL—President: J. D. Houlding. Vice President, Consumer Products: G. L. Mansour. Vice-President, Technical Products: J. Sutherland. Products Sold: 16mm movie projectors, sound equipment, closed-circuit TV. AREA SERVED—Branch offices in: Halifax, Quebec, Montreal (Royalmount), Ottawa. Toronto, Winnipeg, Calgary, Edmonton, Vancouver. Distributors: A. A. Murphy & Son, Saskatoon, Sask., W. Ouellet et Fils, Rimouski, Quebec.

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Comprehensive Listing of Names, Addresses Personnel, Products, and the Areas Served

Editor's Comment

While efforts are made by mailings and telephone to achieve a high degree of accuracy and uniformity in the following theatre supply dealer entries, it is impossible in a yearly publication such as this one, to guarantee 100 per cent correctness. With the assistance of most of the large concerns with branch offices in the U. S. and overseas, we can supply up-to-the-minute information on such outlets.

In the case of WESTREX CO., LTD., an extensive reorganization in its existing dealership structure throughout the world was being undertaken at the time Theatre Catalog was being prepared. For this reason, we are carrying the same dealer information as appeared in the 1963 Edition of the Catalog. The Company's listing will be revised as soon as the reorganization is completed and corrected for the next edition of the Catalog.

Other dealer listings not verified for this Edition are indicated by use of an asterisk (*).

ADEN

A. BESSE AND COMPANY (ADEN), LTD., Aden. Products Sold: Philips Projection and Sound Equipment.

AFGHANISTAN

NETHERLANDS AFGANISTAN FOUNDATION, Shar-i-Now, Kabul. Products Sold: Philips Projection and Sound Equipment.

ALGERIA

S. A. PHILIPS NORD-AFRICAINE, Immeuble Mauretania, Carrefour de l'Agha, Algiers. Products Sold: Philips Projection and Sound Equipment.

ARABIA

*CHARABALLY LTD. (Elect. Division) P.O. Box 136, Kuwait. Telephone: 242/3. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

ARGENTINA

CIA COMERCIAL CONDOR, S. A., Sarmiento 2149, Buenos Aires, Argentina. Products Sold: National Theatre Supply Company Line.

PHILIPS ARGENTINA, S. A., Cordoba 1351, Poso 8, Buenos Aires. Products Sold: Philips Projection and Sound Equipment.

RCA VICTOR ARGENTINA, P. O. Box 4400, Bme. Mitre 1961, Buenos Aires. Products Sold: Theatre and Sound Equipment, Sound Recording Equipment, Theatre Television.

SOCIEDAD ARGENTINA DE IMPIRTACION E.M. ETCHEGOIN, Maipu 639-641, Buenos Aires. Products Sold: Gaumont-Kalee line.

WESTREX ELECTRONICA, S.A., Uruguay 768, Buenos Aires. Products Sold: Westrex Co. line. AREA SERVED —Argentina, Paraguay, Uruguay.

AUSTRALIA

WESTREX AUSTRALIA PTY., LTD., Head Office of Area: Broughton House, 181 Clarence St., Sydney, New South Wales. PERSONNEL—Manager: R. S. Hope. Products Sold: Westrex Co. line. AREA SERVED—Australia.

WESTREX AUSTRALIA PTY., LTD., 86 Astor Terrace, Brisbane, Queensland. Products Sold: Westrex Co. line. AREA SERVED—State of Queensland.

WESTREX AUSTRALIA PTY., LTD., 70A Stanley St., S. Brisbane, Queensland. Products Sold: Westrex Co. line. AREA SERVED—State of Queensland.

WESTREX AUSTRALIA PTY., LTD., 321 William St., Melbourne, Victoria. Products Sold: Westrex Co. line. AREA SERVED—State of Victoria.

GAUMOUNT-KALEE THEATRE SUPPLIES, 178-A Flinders St., Melbourne C. I., Victoria. Telephone: 632935, 632936. Products Sold: Gaumont-Kalee, Raycophone and Cinemeccanica. AREA SERVED—Victoria.

WESTREX AUSTRALIA PTY., LTD., 24 Hunter St., Newcastle, New South Wales. Products Sold: Westrex Co. line. AREA SERVED—State of New South Wales.

CONSOLIDATED THEATRES PTY., LTD., W.A.T.C. Building, 1 Howard St., Perth, Western Australia. Telephones: 23-2221—23-2222. PERSONNEL—Managing Director: R. A. Yelland. Secretary: I. E. Furby. Products Sold: Theatre Seats, Equipment.

WESTREX AUSTRALIA PTY., LTD., 447 Murray St., Perth, West Australia. Products Sold: Westrex Co. line. AREA SERVED—State of West Australia.

PHILIPS ELECTRICAL INDUSTRIES PTY., LTD., Head Office: 69-73 Clarence St., Sydney. Products Sold: Philips Projection and Sound Equipment. AREA SERVED—Australia.

RAYMAC SUPPLIES PTY., LTD., 6 Kookaburra Road, Hornsby. P. O. Box 82 Hornsby, Sydney, New South Wales. PERSONNEL—Managing Director: R. E. McIntosh. Products Sold: Raymac Theatre and Sound Equipment, sole Australian agent for Lorraine Carbons, sole Australian agent for "Ideal" German Screens. AREA SERVED—Australia, Pacific Isles, Malaya, Ceylon.

RCA of AUSTRALIA, PTY., LTD., 221 Elizabeth St., Sydney, New South Wales. Products Sold: Theatre and Sound Equipment, 16mm Projectors, Magnetic Tape.

STRAND ELECTRIC AUSTRALIA, PTY., LTD., 212 Graham St., Port Melbourne, Victoria. Telephones: 64-1267, 64-3365. Products Sold—Lighting equipment & dimmer control systems. AREA SERVED—Australia.

AUSTRIA

LUDWIG PANI, Kandlgasse 23, Vienna VII/63. Telephone: B36.2.34. Products Sold—Strand Company Lighting Equipment and Dimmer Control Systems.

PHILIPS, G.M.B.H., Schwarzenbergplatz 2, Vienna 1. Products Sold: Philips Projection and Sound Equipment.

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E. SCHRACK ELEKTRIZITATS A. G., Pottendorferstrasse 25-27, Vienna XII/87. Products Sold: RCA Cinema Equipment, 35mm, 16mm. AREA SERVED—Austria.

SIEMANS UND HALSKE, Neubaugasse 1, Vienna, Austria. Products Sold: Philips Projection Equipment.

CONGO

PHILIPS CONGO, S.C.R.L., B.P. 1798, Leopoldville. Products Sold: Philips Projection and Sound Equipment.

PHILIPS S.A., B.P. 2546. Elizabethville, Katanga. Products Sold: Philips Projection and Sound Equipment.

BELGIUM

ADB-ETS ADRIEN DE BACKER S.A., 275 Chausée De Louvain, Zaventem. Telephone: 59.70.11. Products Sold: Stage and television studio lighting equipment.

*BRITISH EQUIPMENT, S. A., 199 Rue Royale, Bussels. Telephones: 17.78.16, 17.39.17. PERSONNEL—Managing Director: Capt. R. H. Eliot, M. C. Technical Department: Pierre Koob. General Sales: Michael Cledes. 35mm Sales: Maurice De Cuyper. Products Sold: Gaumont-Kalee, Bell and Howell, Ship Cinema Carbons. AREA SERVED—Belgium, Belgian Congo, Luxembourg.

BROCKLISS, S.A., 211 Rue Royale, Brussels. Products Sold: National Theatre Supply Company line. AREA SERVED—Belgium, Luxembourg.

FIBROCIT, 26 Rue Masui, Brussels. Products Sold: Theatre Seats.

PHILIPS, S.A., 37-39 Rue d'Anderlecht, Brussels. Products Sold: Philips Projection and Sound Equipment.

SOCIETE ANONYME INTERNATIONALE DE TELEGRAPHIE SAN FIL, 25 Boulevard du Regent, Brussels. Product Sold: RCA Cinema Equipment, 16mm and 35mm. AREA SERVED—Belgium, Republic of the Congo, Ruande-Urundi.

SOCIETE BELGE INDUSTRIELLE, S.A., 14 Square Marie-Louise, Brussels. Products Sold: RCA THeatre and Sound Equipment.

WESTREX COMPANY, FRANCE-BELGIUM, Place des Martyrs 18, Brussels. Products Sold: Westrex Co. line. AREA SERVED—Belgium and Luxembourg.

BERMUDA

BERMUDA ELECTRIC LIGHT COMPANY, LTD., Reid St., Hamilton. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

BERMUDA GENERAL THEATRES, LTD., Hurstholme, Hamilton. Products Sold: National Theatre Supply Company line.

BURNABY, LTD., Victoria Street, Hamilton. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

BOLIVIA

*COMMERCIO INDUSTRIAL BOLIVIANA, S.A., Casilla de Correo 1867, 2670, La Paz. Products Sold: Gaumont-Kalee line.

'INCATUR' S.A., Casilla Correo, 460, La Paz. Products Sold: Strand Company—Lighting Equipment and Dimmer Control Systems.

PHILIPS SUDAMERICAN, S.A., Cajon Postal 2964 La Paz, Boliva. Products Sold: Philips Projection Sold: Philips Porjection and Sound Equipment. S. A. C. I., Suers. de Simon F. Bedoya, Casilla 346, La Paz. Products Sold: RCA Theatre and Sound Equipment.

CEYLON

CEYLON SERVICE AND SUPPLIES COMPANY, LTD., P.O. Box 89, Colombo. Products Sold: RCA Cinema Equipment 16mm.

CEYLON THERTRES, LTD., 8 Parsons Road, Colombo. PERSONNEL—Managing Director: S. Sellamuttu. Telephone: 3243-44. Products Sold: Gaumont-Kalee, Bell and Howell, Kershaws.

UNITED ELECTRICALS LTD., P.O. Box 681, Yahala Building, Staples St., Colombo. Telephone: 5496. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

WESTREX COMPANY, INDIA, Iceland Buildings, Galle Road, Colombo 3. Products Sold: Westrex Co. line. AREA SERVED—Ceylon.

CHILE

CORPORACION DE RADIO DE CHILE, S.A., Casilla 1407, Santiago. Products Sold: RCA Theatre and Sound Equipment.

MR. JORGE MAX VILA, Casilla 9820, Santiago. Products Sold: National Theatre Supply Company line. AREA SERVED—Chile.

PHILIPS CHILENA, S.A., Casilla 2687, Santiago. Products Sold: Philips Projection and Sound Equipment.

F. C. HAYES, Los Leones 2194, Santiago. Products Westrex Co. line. AREA SERVED—Chile.

CHINA (FORMOSA)

WESTREX CO., ASIA, International House, Section 3, Hsin Yee Road, Taipei, Products Sold: Westrex Co. line. AREA SERVED—Formosa.

COLOMBIA

CINE COLOMBIA, S.A., Medellin, Colombia—Phone: 5188—Products Sold: Gaumont Kalee line Screen and chair manufacturing.

J. GLOTTMANN, S.A., Carrea 13 #24-15, Bogota. PERSONNEL—President: Jack Glottmann. Products Sold: RCA Theatre and Sound Equipment.
PHILIPS COLOMBIANA, S.A., Apartado, Aereo 4282, Bogota. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, CARIBBEAN, Carrera 5A, No. 19-40, Bogota. Products Sold: Westrex Co. line. AREA SERVED—Colombia.

WIGHTMAN & COMPANY, LTDA., Apartado Aereo 808, Mendellin. Telephone: 115-50. Products Sold: Strand Company Lighting Equipment and Dimmer Control systems.

COSTA RICA

IMPORTADORA FILMICA COMERCIAL, LTDA., Apartado Correo 939, San Jose. PERSONNEL—Owner and Managing Director: Carlos Fc. Jinesta. Owner and Manager: Charles G. Bertsch. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Costa Rica.

PAN AMERICAN TRADING COMPANY, LTD., Apartado 2018, San Jose. PERSONNEL—Owner and Manager: Francisco Pena. Products Sold: National Theatre Supply Company line. AREA SERVED—Nicaragua, Guatemala, Costa Rica.

PHILIPS DE COSTA RICA, LTD., P. O. Box 4325, San Jose. Products Sold: Philips Projection and Sound Equipment.

JOSE RAVENTOS, Apartado 1147, San Jose. Products Sold: RCA Theatre and Sound Equipment.

*DOMINGO VARGAS A., P. O. Box 3675, San Jose. Products Sold: Projection and Sound Equipment. AREA SERVED—Costa Rica.

CYPRUS

D. OUZOUNIAN, M. SOULTANIAN AND COMPANY, LTD., P. O. Box 775, Nicosia. Products Sold: Philips Projection and Sound Equipment.

A. Y. TILBIAN & SONS (Fotokine, Ltd.), P. O. Box 266, Nicosia. Products Sold: Gaumont-Kalee line.

DENMARK

BANG & OLUFSON, A.S., Alhambravej 5, Copenhagen V. Telephone: Hiida 1991. Products Sold: Philips Projection Equipment.

NORDISK KINOTEKNIK A/S, RANK XEROX, Borgergade 10, Copenhagen, K. Telephone: Palae 8686. Products Sold: Gaumont-Kalee, Ship Carbons, Stage Lighting Equipment, Seats, Cinemeccanica, Rank Xereo.

PHILIPS A.S., Prays Blvd. 80, Copenhagen S. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY A/S, Vesterport 481, Copenhagen. Telephone: Central 5598. Products Sold: Westrex Co. line. AREA SERVED—Denmark.

DOMINICAN REPUBLIC

CLAUDIO FERNANDEZ, Aparttado 826, Ciudad Trujillo. Products Sold: RCA Theatre and Sound Equipment.

MESSRS. R. ESTEVA Y CIA C. por A., Calle el Conde 59, Apartado 663, Ciudad Trujillo. Products Sold: Philips Projection and Sound Equipment.

JOAQUIN GINEBRA, Apartado 902, Santo Domingo. Products Sold: National Theatre Supply Company line. AREA SERVED—Dominican Republic.

ECUADOR

ELECTRONICA, S.A., Apartado 3509, Guayaquil. PERSONNEL—Owner and Director: Luigi Rota. Manager: Carlos Rota Products Sold: National Theatre Supply Company line. AREA SERVED—Coast Zone of Ecuador.

PHILIPS ECUADOR, S. A., Casilla 2376, Quito. Products Sold: Philips Projection and Sound Equipment.

SOCIEDAD RADIOTECNICA ECUATORIANA, Apartado 414, Juito. PERSONNEL—Owner and Director. Lugi Rota. Managers: Ing. Igilio Perotti, Lic. Fabián Buchie. Products Sold: National Theatre Campany Supply line and RCA Theatre and Sound Equipment. AREA SERVED—Ecuador.

ETHIOPIA

PHILIPS (ETHIOPIA), S.A., P. O. Box 659, Addis Ababa. Telephone: 2771. Products Sold: Philips Projection and Sound Equipment.

FINLAND

PARVIS FILMI, P. O. Box 279, Helsinki. Products Sold: Gaumont-Kalee line.

OY PHILIPS AB, Box 255, Helsinki. Products Sold: Philips Projection and Sound Equipment.

FRANCE

(See Separate Entry for ALGERIA)
BROCKLISS SIMPLEX, S.A., 295 Cours de la Somme, Bordeaux. Products Sold: National Theatre Supply Company line.

WESTREX COMPANY, FRANCE-BELGIUM, 3 Cours Joseph Thiedry, Marseille. Products Sold: Westrex Co. line. AREA SERVED—Southern France.

BROCKLISS SIMPLEX, S.A., 6 Rue Guillaume Tell, Paris 17. Head Office. PERSONNEL—General Manager: Albert Gillet. Branches: Bordeaux, Marseilles, Lille, France; Brussels, Belgium. Agents: Algiers, Algeria; Casablanca, Morocco; Bienne, Switzerland. Products Sold: National Theatre Supply Company line. AREA SERVED— France, French Colonies, Switzerland, Belgium.

PHILIPS ELECTRO-ACOUSTIQUE, S. A., 162, Rue St. Charles Paris 15. Product Sold: Philips Projection and Sound Equipment.

STE. DES THEATRES CINEMATOGRAPHIQUES PATHE, S.A., 6 Rue Francoeur, Paris 18. PERSONNEL—General Mgr. J. Ottoz. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Algiers, France, Belgium, and the U.S.

WESTREX COMPANY, FRANCE-BELGIUM, Head Office of AREA: 120 Avenue des Champs Elysees, Paris. Products Sold: Westrex Co. line. AREA SERVED—France, North Africa.

BRAZIL

CINE-TELEVISCO, S.A., Rua Dr. Flores 197, Porto Alegre. Products Sold: Sole Agent, Rank Precision Industries, Ltd.

IMPORTACAO E COMERCIO DE MATERIALS Cinematograficos Simplex Ltda., Rua de Triunfo 120 Sao Paulo, Brazil National Theatre Supply Company Line.

INDUSTRIA NACIONAL DE LUBRIFICANTES, 'INAL' S/A. Rua Barao De Paranapiacaba 40, 9° Andar, Sao Paulo. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

TECNICO COMERCIAL GATIO, LTDA., Rua Concordia 668, Recife. Products Sold: Sole Agent, Rank Precision Industries, Ltd.

COMPANHIA BLACK (Main Office), Rua Conselheiro Nebias 263-2°, P.O. Box 4045. Telephones: 34-8771, 32-0196. Telegrams: "Goumont." Products Sold: Sole Agent, Rank Precision Industries, Ltd.

RCA VICTOR RADIO, S.A., Caixa Postal 2726, Rio de Janeiro. PERSONNEL—Theatre Dept. Mgr.: J. Wasser. Products Sold: Theatre and Sound Equipment. Branches: S. Paulo, Recife, Porto Alegre, Belo Horizonte.

WESTREX COMPANY, BRAZIL, Rau Correa Vasques, 34c. Rio de Janeiro. Products Sold: Westrex Co. line. AREA SERVED—Brazil.

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WIETING AND RICHTER, LTD., 40 Mundy Street, Georgetown (Demerara)). Products Sold: Gaumont-Kalee line. Personnel Engineer: Chas W. Nascimento.

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MACMILLAN BROTHERS, Belize. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Colony of British Honduras.

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BRYAN SMYTH & COMPANY, 313 Bo Aung Gyaw Street, P. O. Box 214, Rangoon. PERSONNEL—U Kyaw Nyunt, General Manager. Products Sold: Philips Projection & Sound Equipments. Cable Address: DESSIMUS. AREA SERVED—Union of Burma.

CINE SUPPLY COMPANY, 264 Barr St., Rangoon. Telephone: South 546. PERSONNEL—Managing Partner: Vijay Kumar. Products Sold: RCA Theatre and Sound Equipment, Ross Projectors, Premier accessories. COUNTRY SERVED—Union of Burma.

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J. FRANK BROCKLISS, LTD., 181 Howard St., Glasgow, C. I. PERSONNEL—Branch Manager: E. Dobbing. Products Sold: Philips Projection and Sound Equipment.

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MOTWANE PRIVATE LIMITED, 94, Sri Narasimharaja Rd., Bangalore, 2. Telephone: 3833. PERSONNEL—Branch Manager: V. S. Rama Rao, B.A.; P. K. Vasudeva Murthy; F. D'Souza. Products Sold: B.T.H. 35mm and 16mm Equipment.

EVERGREEN PICTURES CORPORATION, 11 Esplanada East, Calcutta. Telephone: 23-6179. PERSONNEL—Partners: N. C. Kapadia, M. C. Kapadia, Mrs. P. C. Karpadia, H. C. Naterwalla, S. N. Notwal, E. C. Naterwalla, N. M. Kapadia, M. R. Kapadia, J. R. Kapadia. AREA SERVED—West Bengal, Bihar, Orissa, Assam.

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EVERGREEN PICTURES, Chandi Chouk, Delhi. Telephone: 6455. PERSONNEL—Partners: N. C. Kapadia, M. C. Kapadia, Mrs. P. C. Kapadia, H. C. Naterwalla, S. N. Kotwal, E. C. Naterwalla, M. N. Kapadia, M. R. Kapadia, J. R. Kapadia. AREA SERVED—Delhi, U. P., Punjab, Pepsu, Himachal Pradesh, Kashmir, Jammu.

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CINE SUPPLIES PRIVATE, LTD., 7 Rashtrapathi Road, Secunderbad 3. PERSONNEL—Managing Director: B. R. Patel. Products Sold: RCA Theatre Equipment and Accessories. AREA SERVED—Part of Andhra Pradesh.

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GENERAL RADIO & APPLIANCES, LTD., 8092/1-2 Rashtrapthi Rd., Secunderbad. Branch Manager: V. N. Ramanthan. Products Sold: RCA & Simplex lines.

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N.V.P.D. SOEDARPO CORPORATION, 22 Djalan Segrasatu Djakarta. Cable: SOEDARCO DJAKARTA. Telephone: Gambir 1008. Products Sold: RCA Theatre and Sound Equipment.

P. T. RALIN, 34-38 Djalan Modjopahit, Djakarta, Indionesia. Products Sold: Philips Sound and Projection Equipment.

WESTREX COMPANY, ASIA, Pegangsaan Timur 19A, Djakarta 111/21. Products Sold: Westrex Co., line. AREA SERVED—Indonesia.

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PHILIPS IRAN, LTD., P. O. Box 1297, Teheran. Products Sold: Philips Sound and Projection Equipment.

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THE BAGHDAD COMPANY, LTD., Munir Abbas Building, South Gate, Baghdad. Products Sold: Philips Projection and Sound Equipment.

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